CAN THE MOVIES BE SAVED?

DAVID DENBY ON THE HOLLYWOOD BLUES

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NEW YORK

CINEMA SEXTET
1 SCUZZIES
1, 3, 5, 7, 9
2 Gross-out Summer '86
2, 4, 6, 8, 10
3 Weird SpaceWar
1, 3, 5, 7, 9
4 Dirty Harry's Deathwish VI: THE RANSOM OF RAMBO
1, 4, 7, 10
5 ZEN KID III
2, 4, 6, 8, 10
6 Mid-life Weekend
2, 5, 8

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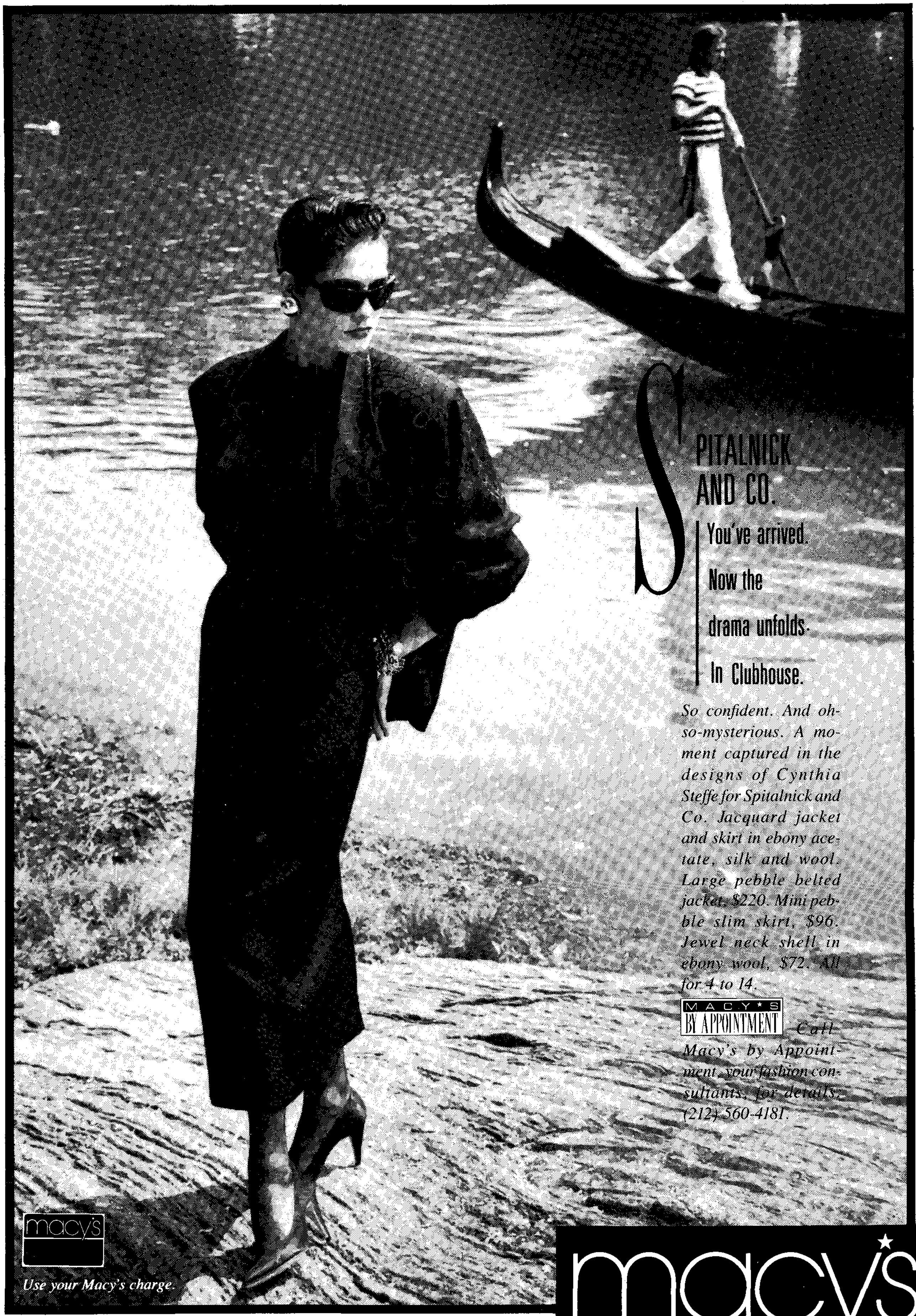

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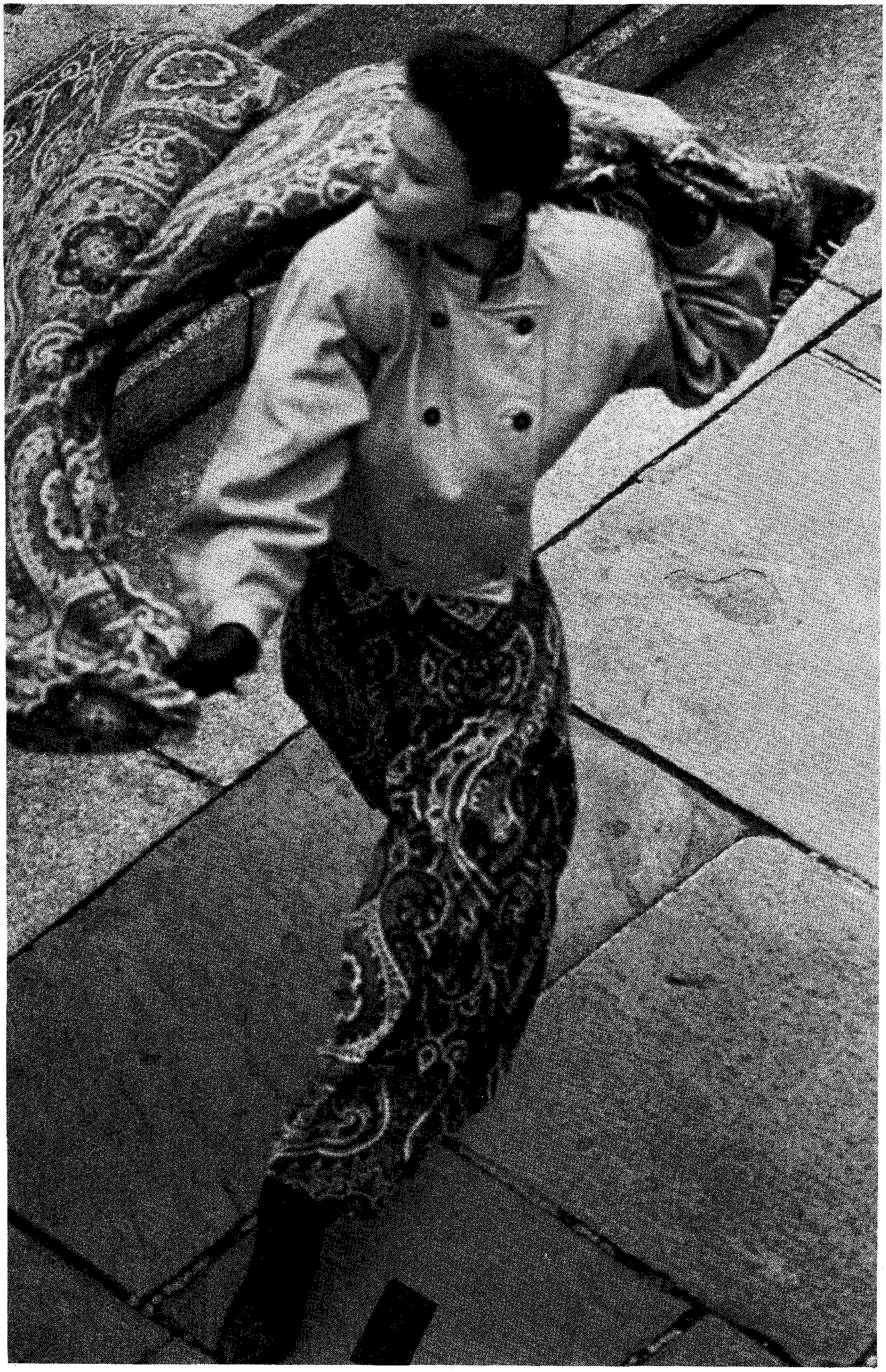

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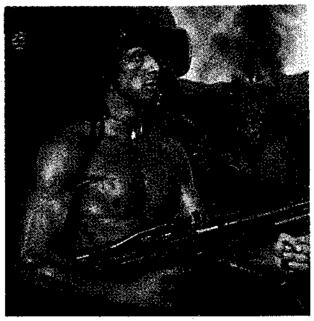
BY DAVID DENBY



The death of the American movie may have been announced many times before, but today the situation appears to be critical. Studio executives are content to put out endless variations on the same action, teen, and sci-fi themes. They justify virtually every decision in terms of box-office appeal, and have one primary marketing strategy: Open a film in thousands of theaters at the same time and pull the movie in two weeks if it doesn't meet box-office expectations—which, when the average studio film costs $16 million to make, are high. Films have been trivialized, infantilized, massified, and marketed to death, and it seems that Hollywood is incapable of bringing out more than five or six interesting movies a year.

36 Blood Lines

BY ANDREW REEDE

Because of his position, Andrew Reede has a unique insight into the New York social circus. He is a cocaine dealer to the young and the rich, and the world he sees is one in which great wealth creates dramatic needs. His clients are as hooked on their fascination with the drug subculture as they are on the drug Reede sells. Feeling immune to boredom, ordinary life, and drug addiction, wealthy coke users continually test their limits, knowing that they can always retreat to a detoxification clinic if things get out of hand. Reede considers the deals—and the deal—he has made.

40 Maine Stays

BY JENNIFER CECIL

Despite its reputation, Maine is not a reticent place. There are classic pre- and post-Revolutionary villages, extraordinary surf-lashed islands, boulder-strewn blueberry barrens—and unsurpassable lobsters. A guide to Maine's inns—from a crenellated Queen Anne-style cottage to a Maine-plain island sanctuary.

53 Bass Appeal

BY BARBARA COSTIKYAN

Gérard Pangaud, chef at Aurora, has created an elegantly simple, sensuous summertime dish starring striped bass.

DEPARTMENTS

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STAR TECH

By Phoebe Hoban

Gizmos for the person who has everything—among them copiers not much bigger than an electric shaver, a cellular phone module that responds to vocal commands (and two different voices), and a snap-in credit-card-size VCR programmer.

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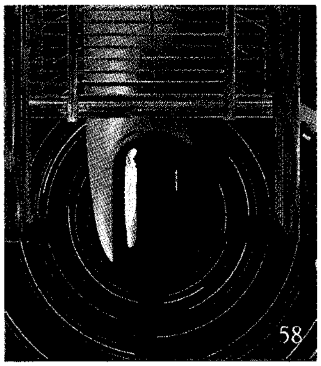
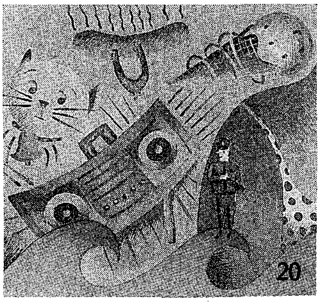
THE BOTTOM LINE

By Dan Dorfman

Some top money managers think last week's market decline is only the start of the bloodbath. Forecasts that the Dow will drop to between 1,700 and 1,750 within six weeks are getting louder.





THE ARTS

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MOVIES

By David Denby

About Last Night..., a sentimental version of a mean David Mamet play, is a romantic comedy that goes nowhere.

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ART

By Kay Larson

Our own overfed, overbooked lives stare back at us from the walls of the Whitney, where the James Rosenquist retrospective currently hangs.

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Cover: Photograph by Louis Psihoyos.
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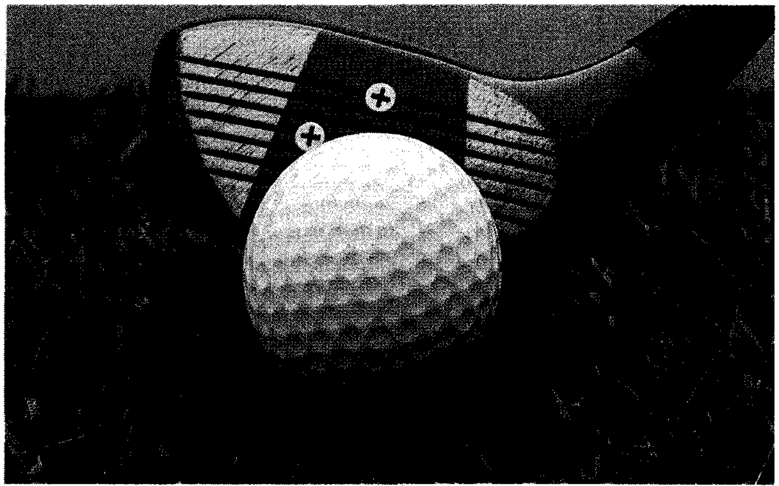
Photograph, top left: Phototeque.

EVEN ON THE SURFACE, THE NEVELE IS QUITE DIFFERENT.



In all the world, only a few golf course designers play in his league—Tom Fazio, creator of Wild Dunes in South Carolina and the Vintage Club's course in Indian Wells, California, (to name just a few).

So naturally, when the Nevele set out to make its 6,633 yard, par 70 course more challenging than ever, Tom's name surfaced.

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Gustav Klimt. *Salome (Judith II)*, 1909
Oil on canvas, 69½ x 17⅛"
Galleria d'Arte Moderna Ca'Pesaro, Venice

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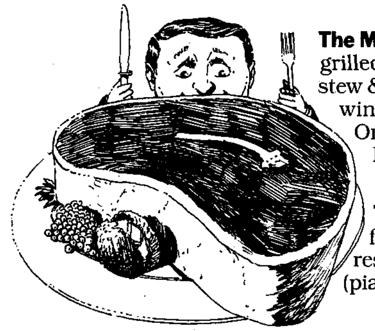
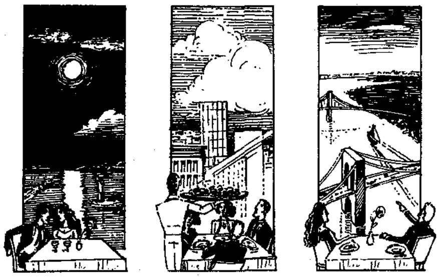
When you're on the Observation Deck with New York spread out at your feet, a quarter of a mile below, the sheer immensity of the city is overwhelming. Tall buildings, small ones. Broad boulevards, narrow lanes. You can pick out the hotel where you stayed on your honeymoon and restaurants galore—there are 13,000 of them in the Big Apple. Hungry? The 22 eating spots at the World Trade Center are the best places of all to begin sampling Manhattan's culinary pleasures.



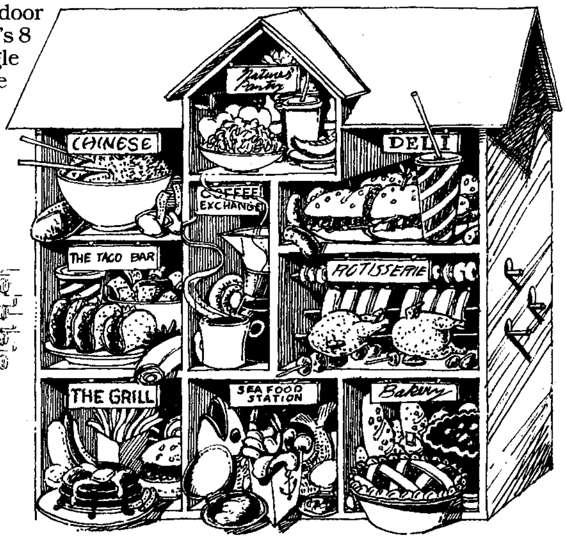
The Market Restaurant. Butcher cuts of meat grilled over charcoal, fresh seafood, Fulton Market stew & the pick of the day's vegetables. Fine wines by the glass & an outstanding wine list. On the Concourse. L M-F 11:30-2:30, D M-F 5-10. Reservations suggested. 212/938-1155.

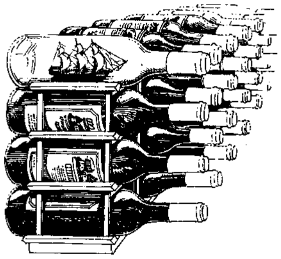
The Market Cafe. Same kitchen—but the food is lighter and more casual. Adjoins the restaurant. L M-F 11:30-2, D M-F 5-7 (piano music from 5 on), Sa 11:30-10.



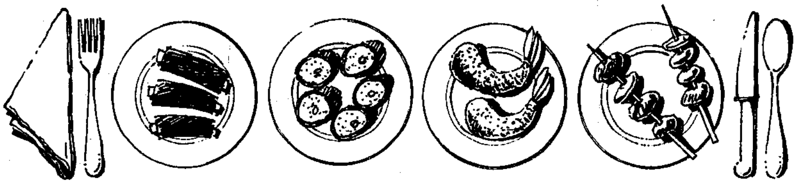
The Restaurant at Windows on the World. NYC's most spectacular restaurant offers city views from every table, a 600-selection wine list, and international cuisine. Table d'hôte $29.95 or à la carte. 107th floor, 1 WTC. D M-Sa 5-10, Grand Buffets on Sa 12-2:30 & Su 12-7:30. Reservations. 212/938-1111. No denims; jackets required.

Big Kitchen. Like an outdoor food festival indoors, it's 8 restaurants under a single roof serving oysters on the half shell & burgers & salads & even Chinese food. Build a meal at one or sample them all. M-F 7-7 & Sa 9-5 (some areas close earlier). 212/938-1153.



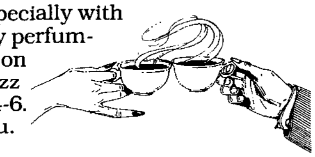


Tall Ships Bar. Hearty hot stews & sandwiches, cold salads & fine wines by the glass amidst mahogany, glass, brass. Vista Hotel. L M-F 11:30-3, D M-F 4:30-10, drinks 'til 1:45 am daily & Sa-Su 4 pm-12:45 am. Reservations. 212/938-9100.

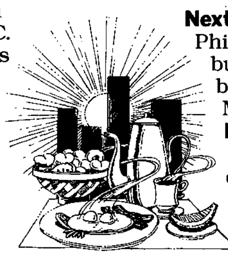


The Hors d'Oeuvrerie. Small-portion delicacies from around the world to enjoy with cocktails—or order several & call it a meal. Fabulous views with every bite. Live music daily from 4:30 (dancing 'til 1 am). 107th floor, 1 WTC. B M-F 7:30-10, drinks from noon on Sa, brunch 12-3 on Su. No reservations required except for brunch. 212/938-1100.

High tea for two at Hors d'Oeuvrerie. Almost heaven, especially with Oolong & Earl Grey perfuming the air, strudel on your plate & live jazz (Su). M-Sa 3-6, Su 4-6. $2.95 cover on Su.



American Harvest. Food & wine from around America & a menu that changes with the seasons. Vista Hotel. B M-F 7-10, L M-F 11:30-2:30 & D M-Sa 6-10. Reservations. 212/938-9100. No sneakers or jeans.



Next time begin with breakfast. Have Philadelphia scrapple, Vermont sticky buns, California granola with strawberries at the Vista's **Greenhouse,** M-F 7:30-10:30; or try its **American Harvest,** M-F 7-10. Ride up to the **Skydive,** 1 WTC, 44 floors up, for omelets & a view, M-F 7-10:30. For elegance & NYC at your feet, reserve at **Windows on the World,** 1 WTC, 107 stories high, 7:30-10:30 weekdays.

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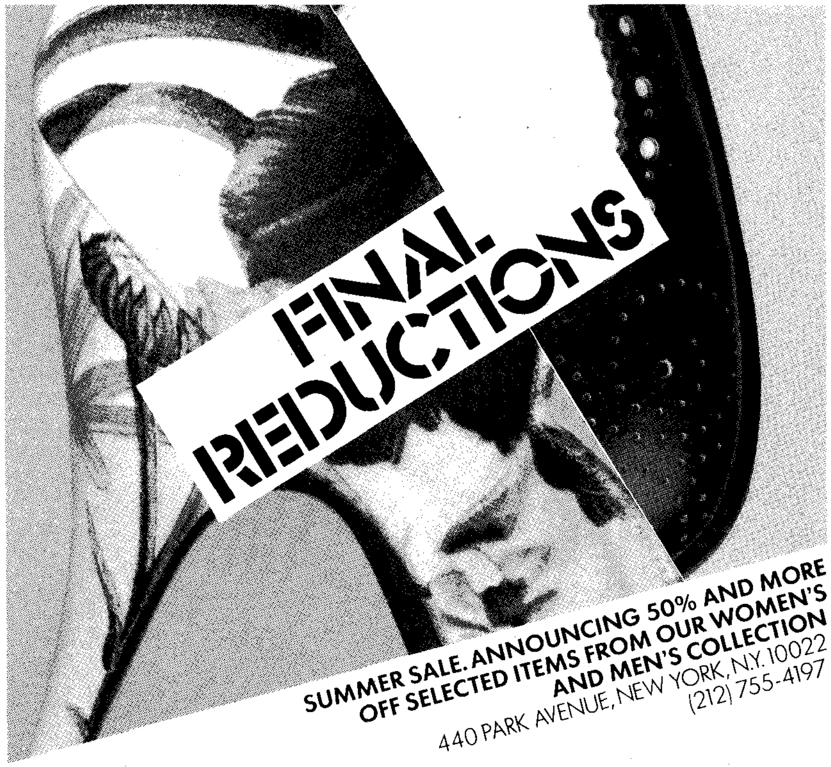

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LETTERS

Shop Till You Drop

I FOUND "BORN TO SHOP" [BY ELLEN HOPkins, June 16] delightful. However, I think the driving force behind shopping addicts needs to be identified. It is the hunting instinct, cultivated in early cave civilizations and refined to both a science and an art by those of us who excel at shopping. Neither early cavemen nor modern game hunters could feel as fulfilled as I do when I find a designer sweater—that goes with everything—reduced to one fourth of its original price.

Marion Winnig
Milwaukee, Wis.

I AM SURPRISED THAT ELLEN HOPKINS failed to present the ugly but true side of compulsive shopping. As I must confess, the thrill at the cash register of a good procurement is one of life's more pleasant experiences, but glorifying "shopaholics" is misleading and in poor taste. People who devote so much time and energy to acquiring possessions are not of sound mind. The depression they experience when they fail to achieve the shopping high is similar to that felt by those who suffer from other forms of compulsive-addictive behavior.

Suzanne Epstein
Manhattan

The Manhattan Project

CARTER WISEMAN'S ARTICLE ON THE CREation and success of Battery Park City ["The Next Great Place," June 16] was greatly appreciated by all of us who have worked so hard to make the "impossible dream . . . a spectacular reality."

There is, however, even more good news. The article reported that Battery Park City will generate over $1 billion in unanticipated revenue, $400 million of which has been earmarked for low-, moderate-, and middle-income housing throughout New York City. Our latest financial projections indicate that we will produce nearly $9 billion in revenues over the next 30 years. A significant portion of this money can be funneled into the Housing New York program announced by Governor Cuomo and Mayor Koch last spring. This will translate into tens of thousands of affordable apartments for New Yorkers.

Meyer S. Frucher
President and chief executive officer
Battery Park City Authority
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York Magazine, *755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

The Measure of the Man

SOMETIMES IT TAKES BUT ONE SEEMINGLY innocent action to measure the true quality of a man, especially one who aspires to the presidency of the United States.

In the campaign of 1980, William Loeb, the infamous publisher of the Manchester *Union Leader,* New Hampshire's only statewide newspaper, supported Ronald Reagan for the presidency. George Bush ["The National Interest: The Wrong George?" by Michael Kramer, June 9] was fresh from a victory in the Iowa caucuses as the New Hampshire primary approached. For weeks, Loeb, never one to avoid vitriol or name-calling (President Ford was "Gerry the Jerk"; his attacks on Jane Muskie led to the pitiful crying episode and ended Edmund Muskie's 1972 presidential bid), crucified Bush on the front page of the *Union Leader,* and most likely contributed to Bush's defeat in New Hampshire that year.

Then in 1985, with the demagogic Loeb dead, leading Washington conservatives decided to have a testimonial. And who participated in this charade, leading the praise for Loeb? Why, none other than George Bush! Warm words for the man who destroyed him, and hugs and kisses for the grieving widow! Photographs! Television! A media event!

Has Bush no shame? Has he no self-respect? Will he stop at nothing to win the nomination in 1988? It is this kind of disgraceful pandering that will ultimately cause his defeat. It is sad, too, because given his record of public service, he stands as one of the two or three men in the country who are most qualified to serve as president.

As a Republican who is looking for another candidate to lead our party in 1988, I would urge the vice-president to pack up his tents now; he has laid the foundation for an embarrassing year.

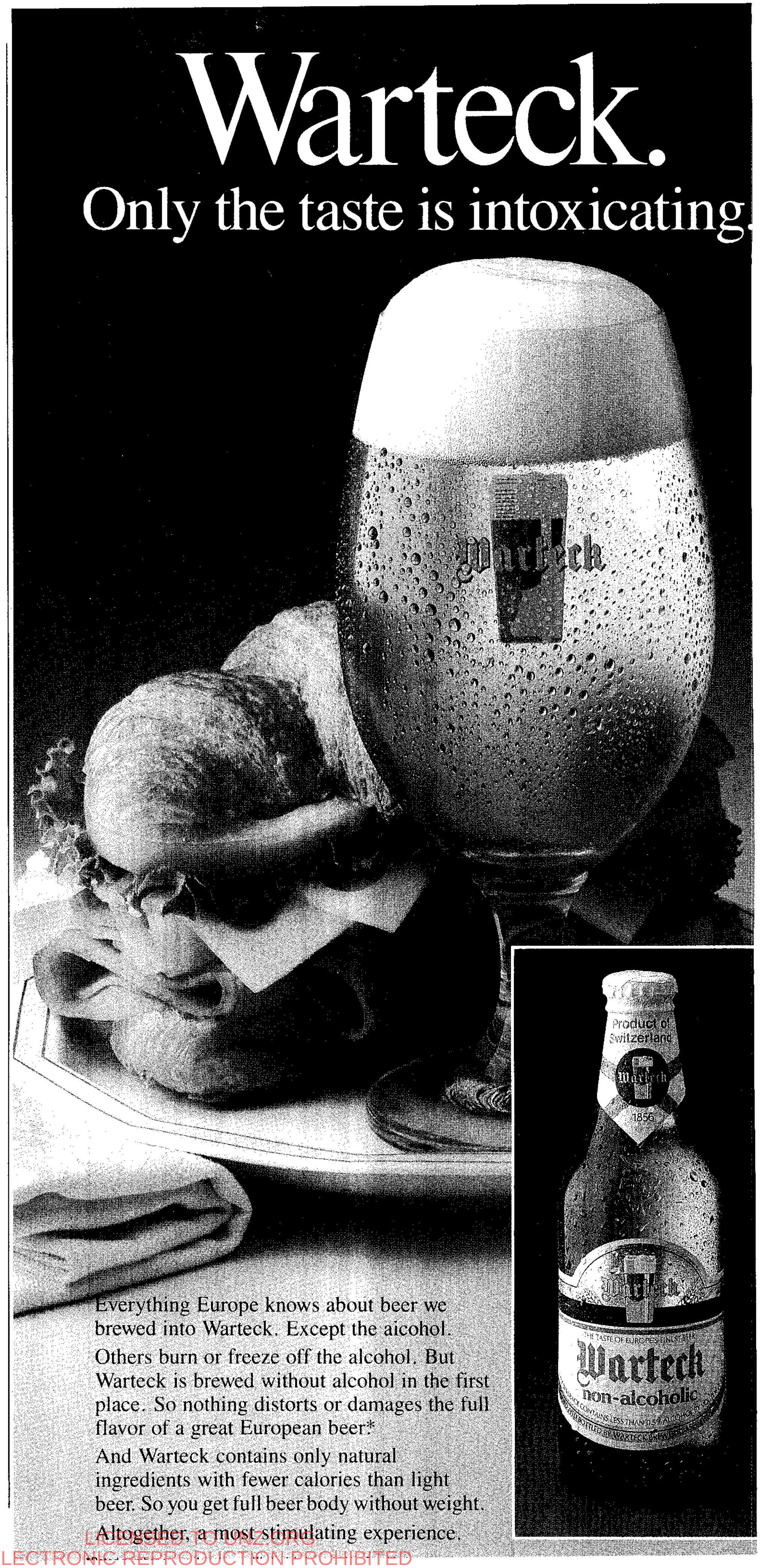
Paul D. Wildey
East Haven, Conn.

Insight and Information

I WANT TO THANK YOU FOR YOUR EXCELlent article on depression ["The Good News About Depression," by Laurence Cherry, June 2].

I was diagnosed as a manic-depressive at 22, and for the six years since, I've been taking medication and dutifully seeing my therapists without really understanding what my disease is all about. You supplied me with information that none of my $100-an-hour therapists had.

Belita Friedman
Queens



Everything Europe knows about beer we brewed into Warteck. Except the alcohol.

Others burn or freeze off the alcohol. But Warteck is brewed without alcohol in the first place. So nothing distorts or damages the full flavor of a great European beer.*

And Warteck contains only natural ingredients with fewer calories than light beer. So you get full beer body without weight.

Altogether, a most stimulating experience.

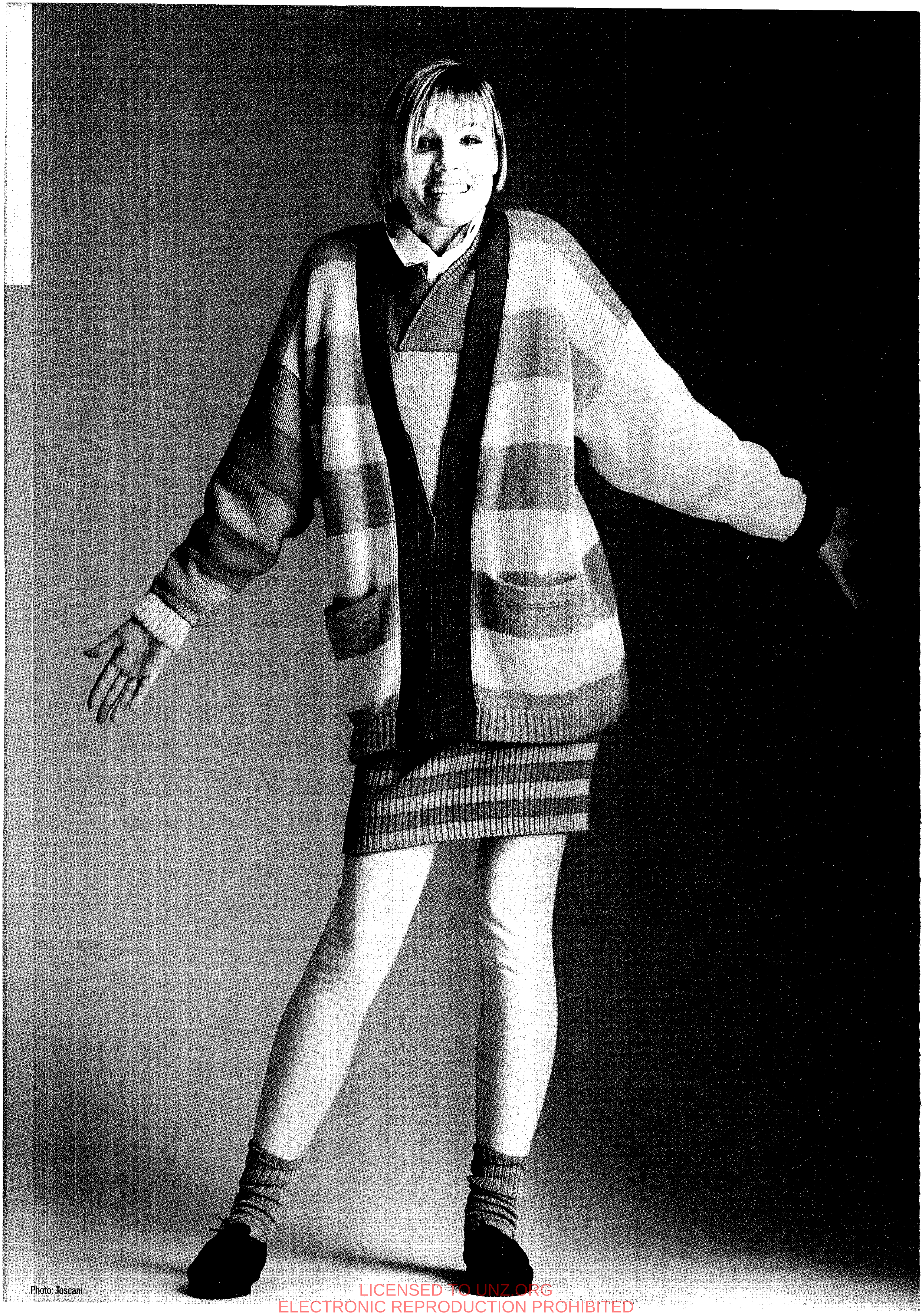


Photo: Toscani

Carla McCrie
Student, Age: 17

Kristy McNichol was my idol when I was little, and I thought I'd grow up to be an actress. I've spent summers in Italy and Japan, speak 4 languages, and work part-time for a New York congressman, so now the plan is foreign policy. Someday I'd like to have my own business because I'd like knowing that power and having so much at my mercy. I've been told I have an uncanny ability to talk to anyone about anything. I do manage to talk my way out of sticky situations. Boys are rotten—I go out of my way too much and it's not appreciated. No marriage, no kids. It's too much of a burden.

ESPRIT

Always at Bloomingdales

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INTELLIGENCER

BY JEANIE KASINDORF

DESIGN AT SOUTH FERRY...HEADS ROLL AT CBS...QUEENS APPEALS TO PRINCE

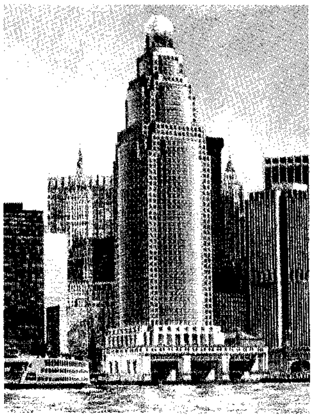
DESIGN EXPERTS SPEAK. WILL THE CITY PAY ATTENTION?

It looks as though the city is about to ignore its own advisers when it awards the contract to develop the Staten Island Ferry terminal site. A source close to the city's Public Development Corporation has told *New York* that only two of the four finalists in the competition to develop the site—one of the most dramatic parcels of public land in Manhattan—were chosen by the PDC's design advisory committee.

The committee, headed by City College professor Jonathan Barnett, former chief of the city's Urban Design Group, was appointed in response to criticism that the city had ignored design considerations when it chose developers for Times Square and for the Coliseum site. Committee members decided that only two proposals—one by Skidmore, Owings & Merrill and Beyer Blinder Belle, and the other by Cooper, Eckstut Associates and Kohn Pedersen Fox—were worthy of recommendation. But the PDC claimed that wasn't enough and added two more candidates to the list.

"The PDC told the architects that if they had only two finalists they might not be able to negotiate successfully with the developers," the source said. "They knew that some committee members had said favorable things about the proposal by Fox & Fowle and Frank Williams as well as the one by the Miami-based firm Arquitectonica that has been compared to a Disneyland fantasy. So they added them to the list."

PDC spokeswoman Jean Lutfy did not respond to calls for comment.



SKIDMORE'S FERRY PROPOSAL

BASTILLE DAY AND THE CBS AX

Did CBS choose July 14 as the date for naming the 525 employees who are going to be fired in the current round of budget cuts—then move the date because network officials realized it was Bastille Day? That's the report of one CBS Broadcast Group executive, who says the network realized it would be wiser not to carry out the firings on the holiday celebrating the French Revolution, which introduced the use of the guillotine in France.

But George Schweitzer, CBS Broadcast Group spokesman, insists that the network never planned a bloodletting on Bastille Day: "We started notifying people last week," he said, "and will continue doing so over the next couple of weeks."

OPEN SEASON ON LANDMARKS?

The city's leading preservationists are accusing Mayor Koch's Cooper Committee—which Koch appointed to propose changes in the Landmarks Preservation Law—of simply rubber-stamping the New York Real Estate Board's proposals. The New York Landmarks Conservancy, the Municipal Arts Society, and the Historic Districts Council claim the proposals would let developers declare open season on destroying landmarks.

The committee proposed that the city give the Landmarks Preservation Commission a time limit in which to designate all buildings and areas that may be candidates for landmarking. The committee then recommended that, after a list is compiled, no more buildings—with a few exceptions—be added to the protected list for three to five years.

"It's almost word for word the same recommendation made by the Real Estate Board," says Laurie Beckelman of the Landmarks Conservancy. But architect Alex Cooper, who chairs the com-

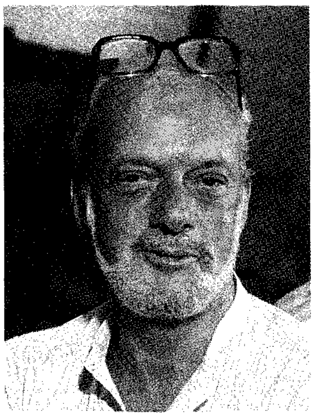
PRINCE OF THE BOROUGH?

Kaufman Astoria Studios is trying to steal director Hal Prince away from Broadway. The multimedia studio, which has already lured Woody Allen and Warren Beatty to its soundstages, is now trying to persuade Prince to become the artistic director of a legitimate theater it's planning to build at its Astoria, Queens, complex.

Prince's spokesman confirmed that the director has been approached about the job. Although Prince "has been looking for a project like this for years," the spokesman said, he has not yet agreed to take the position.

The studio wants Prince, whose credits include *Evita*, *Sweeney Todd, Follies, Candide,* and *Cabaret,* to create an all-musical program for the theater, which it hopes to open in 1988.

"Broadway is in trouble because it's too expensive," says the studio's Harold Rand. "We have the capacity to bring in a lot of money by staging musicals, then shooting them for television and home video. That way we think we can make musicals affordable again." —PEG TYRE



PRINCE

Photograph, center: Martha Swope.

LESLIE WEXNER'S SENSIBLE STEP...ROSENTHAL TOUCH-UP...HONOR AMONG ANGELS

KOCH, ROSENTHAL

GUARDIAN ANGELS

WEXNER

mittee, says members did not even consider the Real Estate Board report: "That's a very misinformed complaint. I think it's a very emotional concern that doesn't comport with the facts."

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LIMITED MOVE TO NEW YORK

It looks as if New York is one step closer to winning over Leslie Wexner. The chairman of The Limited, who once declared that it didn't make "emotional sense" to move his business from Columbus to this city ("The Bachelor Billionaire," August 5, 1985), has decided to establish an "extension" to his corporate headquarters, in a five-story townhouse at Madison Avenue and 78th Street. Wexner is converting the limestone-and-brick mansion—designed by McKim, Mead & White—into offices, meeting rooms, and a conference center that seats 200.

"We are still going to be headquartered in Columbus," says Al Dietzel, a company spokesman. "But with our executives traveling between our Columbus, Boston, and Indianapolis offices, we found that the most convenient place to meet was in New York. So we decided to build our own offices there."

ABE TAKES LIBERTY

New York *Times* staffers are still chortling over the special attention Abe Rosenthal gave the story by City Hall bureau chief Joyce Purnick on Mayor Koch's Liberty Awards ceremony. Eighty-six immigrants—Rosenthal among them—received liberty medals for "a major contribution to New York and the United States."

First Rosenthal stuck a flowery new lead onto the piece. Then he typed in a quote from a recipient who, having mistakenly received the award meant for Archbishop Torkom Manoogian, had held forth about the "10 glorious minutes" he'd been the archbishop. Whom was he quoting? "A. M. Rosenthal, executive editor of The New York Times."

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HENRY GRUNWALD AIMS FOR 'QUALITY'

Time Inc. editor-in-chief Henry Grunwald is going back to the drawing board with his proposal for an upscale magazine called *Quality.* The project has been a favorite of Grunwald's for years. It was originally conceived as a picture magazine that would celebrate "the best of everything," from a Braun calculator to a high-tech toothbrush to a perfect vacation.

Graphic designer Walter Bernard edited one prototype of the magazine in 1984, when he was on staff at Time Inc.'s Magazine Development Group. But that version of *Quality* was never tested.

Now Grunwald has asked Lanny Jones, the managing editor of *Money,* to take a three-month leave from that magazine to produce a new prototype of *Quality.* Jones will bring a small group of *Money* staffers with him. "I have a lot of ideas about how we will define *Quality,*" Jones says, "but I'm not ready to talk about it yet."

……

DEAN GOES EAST, DELUCA STANDS PAT

Joel Dean is about to venture into the Hamptons again—this time without partner Giorgio DeLuca. Dean is only a couple of weeks away from opening a new market in East Hampton, on the same block where the old Dean & DeLuca had flourished for over five years. That shop was forced to close two years ago after Dean and DeLuca's landlord tried to triple their rent.

All the partners from the first East Hampton shop will be involved in the new store—except DeLuca, who will continue to help run the Manhattan operation. The new market, called Dean & Company, will carry D&D's usual line of exotic groceries and take-out gourmet dishes, plus homegrown Hamptons produce. "This time we are not going to be driven out by a rent increase," says Dean. "We made sure we signed a long lease."

WARNING: RENEGADE ANGELS BELOW

Guardian Angels founder Curtis Sliwa is offering a $500 reward for information leading to the arrest of a renegade Angel who, Sliwa says, has formed a group that calls itself the Angel Guardians and has been riding the subways "taking contributions from passengers and spending it all on partying."

The real Angels have started passing out fliers advising subway riders not to give money to people who claim to be fund-raising for the Guardian Angels.

"We are trying to get straphangers to complain to the transit police when they see these panhandlers," Sliwa says, "but the impostors are hard to spot because they even dress like Guardian Angels—with red berets, fatigue pants, and similar I.D. cards. Only the name on their T-shirt is different. The real Angels never take money. If someone asks for a handout, you can be sure that they aren't the real thing."

Photographs: top, Joan Vitale; center, Harry J. Siskind/Outline; bottom, Claudio Edinger/Gamma-Liaison.

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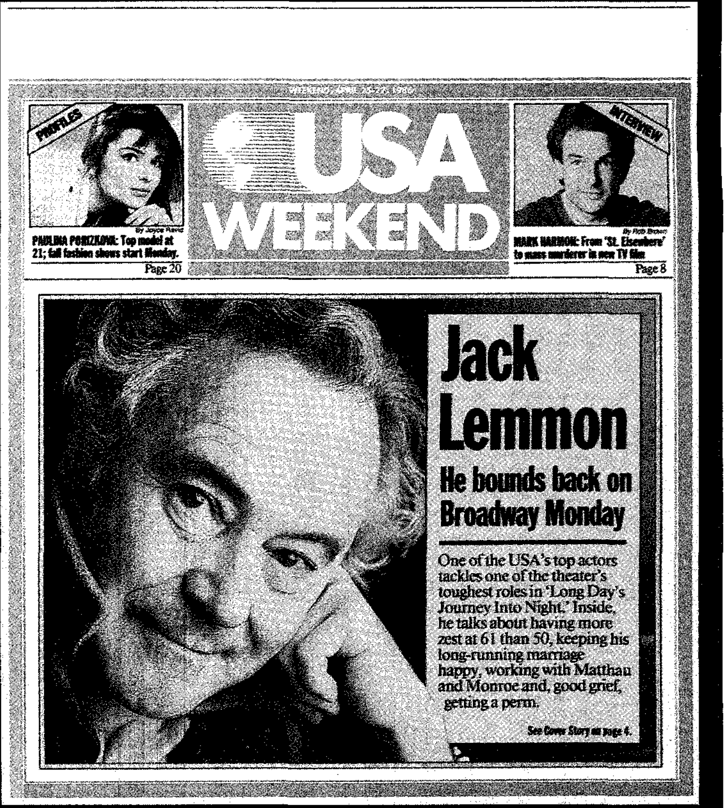


USA WEEKEND

By Joyce Ravid
PAULINA PORIZKOVA: Top model at 21; fall fashion shows start Monday.
Page 20

By Rob Brown
MARK HARMON: From 'St. Elsewhere' to mass murderer in new TV film
Page 8

Jack Lemmon
He bounds back on Broadway Monday

One of the USA's top actors tackles one of the theater's toughest roles in 'Long Day's Journey Into Night.' Inside, he talks about having more zest at 61 than 50, keeping his long-running marriage happy, working with Matthau and Monroe and, good grief, getting a perm.

See Cover Story on page 4.

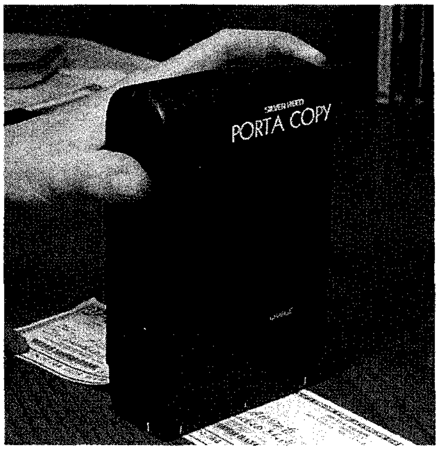
Star Tech/Phoebe Hoban

GOOD GRIEF, MORE GADGETS

A Copier of One's Own

SOMEWHERE IN WIDGET WONDERLAND there must be a demented elf scratching his head and thinking, "Gee, what else can we make small?" How else to explain the advent of a hand-held photocopier? Open your briefcase and rejoice—that office fixture, the copying machine, has now been shrunk to a size not much bigger than an electric shaver.

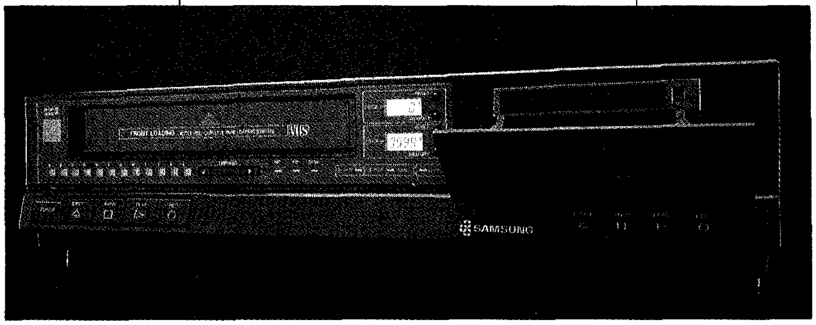
A few years ago, Canon introduced the first personal copier, the PC-10. Since then, these machines have proliferated. Today you can buy a half-dozen desktop copiers that do virtually everything a full-size office machine does and sell for anywhere from under $500 to over $1,000.



SMALL WONDER: *Silver Reed's copier.*

Two companies, Silver Reed America and Plus U.S.A. Corporation, have now taken the concept a wee step further and are marketing palm-size copiers that allow you to reproduce original material anywhere. What a breakthrough: Just put one in your pocket and take it to the library! The cost of this electronic toy: about $350.

Both machines use thermal technology to make copies on narrow strips of heat-sensitive paper. The Porta Copy, made by Silver Reed, is the larger of the two. Just under four pounds, it measures six and a quarter by three and three-quarters by one and three-quarters inches and produces copies on paper three and three-sixteenths of an inch wide. The Copy-Jack, from Plus U.S.A., is much smaller. It weighs a little less than a pound, measures approximately six and three-quarters by two and three-quarters by one and three-quarters inches, and fits neatly into a carrying case. The trade-off is the size of the copy: The Copy-Jack prints on paper only about one and a half inches wide. (Plus U.S.A. plans to introduce a model that produces two-and-a-quarter-inch-wide copies later this year.)



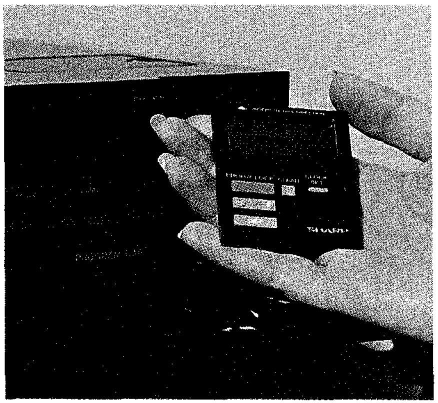
STACKED DECKS: *Samsung's controversial dubbing machine.*

Making copies is simple, if tedious. Just depress the copy button as you slowly (and I mean slowly) drag the gadget across the original material, simultaneously holding down the free end of the paper strip. The paper feeds out as you move the unit, and then you simply tear it off. The machines are designed for copying *little* items; the companies point out that they are the perfect size for single paragraphs, statistical columns, checks, receipts, and data from charts. There might be one little problem, though: keeping track of all those tiny slips of paper. And if you plan to reproduce a standard eight-and-a-half-by-eleven-inch document, you're in for quite a cut-and-paste job. Both machines have built-in batteries and come with rechargers and a roll of paper.

Visual Aids

JACK VALENTI, PRESIDENT AND CEO OF the Motion Picture Association of America, is madder than hell. The cause of his fury: a new VCR developed by Samsung Electronics America that is not even on the market yet and, if Valenti has his way, will never make it into consumers' living rooms. "We want to do everything in our power to stop blatant thievery. We'll go to Congress and get legislation that puts copy-protection technology into all VCRs," he threatens.

The double-decker machine—it's called the Format Translator—has two cassette slots, one for VHS and one for 8-mm. tapes. Samsung claims the design is targeted at home-movie buffs who want to transfer their 8-mm. memories to VHS tapes. "Why would anyone want to steal 8-mm. software?" says Donald Kobes, Samsung's advertising manager. "There's nothing on 8 mm. out there that isn't already available on VHS." "Sophistry," counters Valenti, who forecasts that eventually 8-mm. technology will take over, and insists that Samsung's design is perfect for nothing but piracy—which already costs the movie industry $1 billion a year. Last year, he pressured Sharp Electronics into withholding a VHS-to-VHS dubbing machine from the U.S. market.



HANDY: *Sharp's snap-in programmer.*

Samsung is postponing introduction of the unit until the legal ramifications are clear. The MPAA is a formidable opponent, Kobes concedes, but the publicity hasn't exactly hurt the company. "We've gotten reams of mail," he says. "We're delighted." If it is ever introduced, the Format Translator will sell for under $1,000.

Even the most advanced VCRs require some basic input from the user: You have to remember to program them. So two companies have come up with clever programming aids. HAL, manufactured by Advanced Video Dynamics, is an electronic go-between that programs a VCR over any touch-tone phone. It plugs into the phone jack and converts the phone's touch-tone signals into infrared ones that work just like a remote-control unit to operate the VCR. When you program your access code into the phone, HAL automatically responds in a smooth synthetic voice, asking for the necessary programming information and closing the conversation with a polite "Thank you." HAL sells for $199.

For those who hate to leave the couch, Sharp's latest VCR, the VC-T64U, which sells for about $599, has a cute detachable programming card. The battery-powered card has a built-in LCD display, and it beeps to prompt you through setting the date, time, etc. Once it is programmed, it snaps back into the VCR, which will follow your settings to a T. Other features include a thirteen-function remote-control unit and HQ (high-quality) circuitry for a clearer picture.

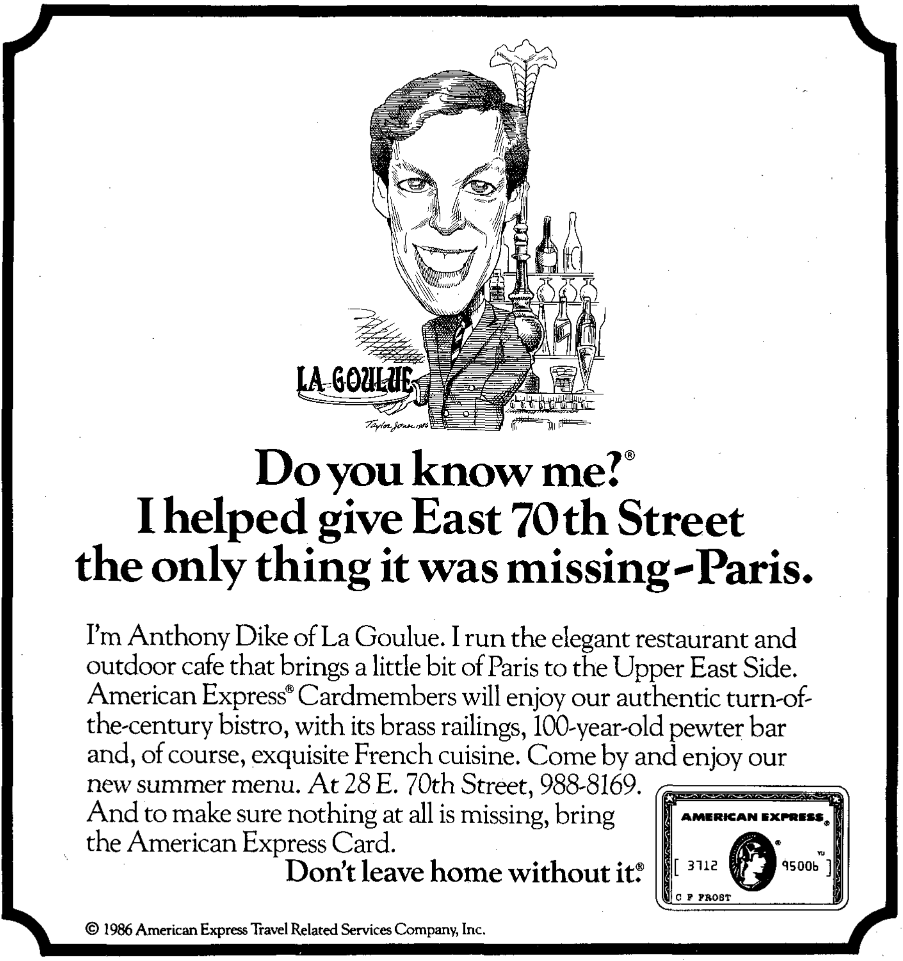
Until now, PIP—or Picture-in-a-Picture—was a special effect available only on expensive digital TV sets. A favorite of sports buffs, PIP puts two channels on-screen at once in the form of an inset superimposed in a corner of the main picture. Finally, a way to watch the Mets and the Yankees simultaneously! The only problem is price—current-generation digital TVs sell for over $1,200, and to generate a PIP, you need a second video source (VCR, TV, or computer monitor) so you can tune into two channels.

But now a California company, MultiVision Products, is making PIP technology available to the rest of us. The 3.1 is a simple, plug-in module that creates a PIP inset box in four different sizes. No extra video source is needed. The inset can be full-motion or freeze-frame and can be positioned in any corner of the TV screen. By pushing a button, you can swap the contents of the main picture and the inset. As an added bonus, the unit gives any TV stereo capability. The MultiVision module sells for $499 and comes with its own remote-control device.

Telephone Talk

NOW YOU DON'T HAVE TO REACH OUT and touch someone or let your fingers do the walking—at least, not while you're driving. AT&T's latest cellular phone is designed for hands-free use. Instead of dialing a number, simply pronounce the name of the party you wish to call: The model 1280 can store voiceprints of up to twenty names, then retrieve the appropriate numbers. In fact, once you've activated the phone, you don't have to touch the receiver again: There's a clip-on microphone that can be mounted on the windshield visor. The model 1280 sells for $1,795.

Interstate Voice Products has gone AT&T one better with the VocaLink Cellular Module ($395), which plugs right into most cellular phones. It stores 40 names and word commands like "Call the office," and will recognize the voices of two different users. The VocaLink doesn't just listen, it talks. It's got a speech-synthesis chip that can be programmed to tell callers, "The user is not in the vehicle. Please call —."



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The Bottom Line/Dan Dorfman

HIGH ANXIETY

The Big Players See Trouble

THE BLOODBATH IS FAR FROM OVER. That's how some top money managers are responding to last week's wicked market decline, in which the Dow tumbled more than 80 points in two days and over $100 billion worth of stock values were wiped out.

That drop scared a lot of cocky pros, many of whom had seen little to interrupt the market's sustained rise. Now the bears are coming out of hibernation. These are not analysts or newsletter predictors but big-money players, who see more chaos for reasons ranging from sloppy earnings to concern about the passage of the tax-reform package.

Forecasts that the Dow will plummet to between 1,680 and 1,750 within four to six weeks are suddenly growing louder. One banker is even predicting the possibility of a 1,500 Dow over the next twelve to fifteen months.

However, none of the market experts I spoke to think the bull market has run its course, even though the Dow has soared from the high 1,200s last September to a recent high of about 1,909. They reason that the chief ingredients that touched off the huge rally—low interest rates and low inflation—are still present. But the problem, they say, is that the swift, sharp decline has given many investors second thoughts. And regardless of any temporary rally, the growing view is that more anguish will be felt before the market heads up again.

"We're looking into the teeth of a downward pull," says John Neff, head of four Wayne, Pennsylvania–based mutual funds, including the Windsor and Gemini II funds, with total assets of about $5.4-billion. "The momentum is broken, and I guess we're going to take a licking." Neff, a value-oriented investor, says he wouldn't be surprised by a 15 to 20 percent decline in the Dow from its recent high.

Not all the pros, however, are so pessimistic. Some rate the recent decline as nothing more than a short-term sell-off in an ongoing bull market. Still, there are a lot of worrywarts. For example, Eric Miller, the investment-policy chief of Donaldson, Lufkin & Jenrette, says, "The roof isn't caving in, but we now face a sloppy, erratic market that should decline into the 1,700s by next month."

Another worrier is Palomba Weingarten, chairman of the Los Angeles–based Pilgrim Group, a group of mutual funds with $1.6 billion in assets. She tells me she hasn't bought a stock in three weeks. Sitting with hefty cash reserves of 32 percent in the firm's equity portfolios, Weingarten says, "We'll add to our positions after the market has stabilized, which we don't think will happen until the end of August."

These are typical of the bearish sentiments being expressed in top investment circles, and they suggest that institutional investors will fatten their cash reserves, causing further pressure on the market. At the end of May, the reported cash position of the typical mutual fund was 10.4 percent, slightly above the 9.9 percent average for the first five months of 1986. And the most recent cash reserves of the average pension fund—a much more significant investment force—stood at 6.2 percent. Obviously, there's a lot of room for additional selling, especially by the pension funds, if they become wary of the market. Pension-fund cash reserves of up to 20 to 25 percent are hardly unusual in periods of market stress.

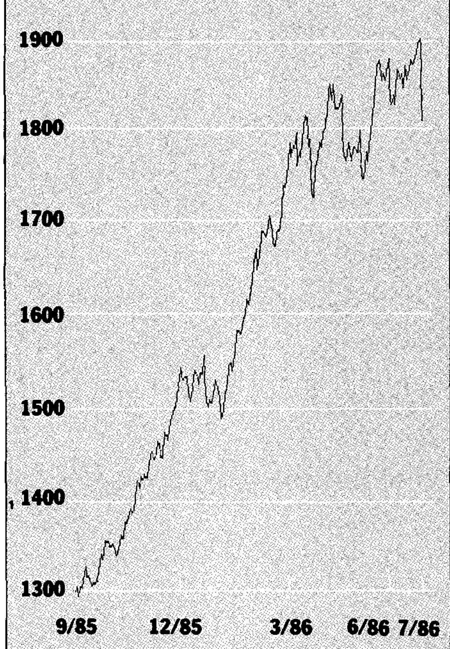
One potential market depressant is the influx of new and secondary stock offerings (sales of previously issued stock by corporations or their large holders). In the first six months of 1986, companies eager to raise capital in a rising market issued $23.3 billion worth of stock, according to IDD Information Services. That's more than double the $11.1 billion issued in the first half of 1985. And for all of last year, new and secondary stock offerings totaled $24.7 billion. That means there's still plenty of stock around, despite all the takeovers and company stock-repurchase programs.

One of the savviest investors around is Walter Mintz, the co-founder of New York–based Cumberland Associates, a top-performing money-management firm with over $400 million in assets. Mintz, who's now a private investor, argues that the market is rich by many standards, particularly price-earnings multiples, book values, and dividend yields. He also cites a scarcity of bargains. "It's time for a rest—a time to play the market less hard," he says. Mintz also contends that a lot of the good news, such as lower inflation, lower interest rates, the prospect of better earnings, and the probability of a decline in the budget deficit, is already largely reflected in the market's big rise.

For the next three to six months, the market may be a nonevent, Mintz believes. He sees a range for the Dow in this period of between 1,750 and 1,900. Low interest rates and low inflation will put a

HEADING FOR A DRUBBING?

THE TEETERY DOW



SOURCE: Knight-Ridder Tradecenter

THE BIGGEST RISKS

Company	Recent Price	Target Price*	Percent Decline
Advanced Micro Devices	19⅛	15	21
Atlantic Richfield	50⅜	40	20
Bausch & Lomb	38⅝	30	22
Biogen	15⅝	10	33
Data General	33¾	27	20
Federal Express	55¾	44½	20
GCA Corp.	3¾	1⅞	50
Homestake Mining	22⅛	15	35
Humana	25¾	20	22
KLA Instruments	16¼	12	25
LTX Corp.	9¼	6	35
MCA	47⅜	39	20
Monolithic Memories	14½	10	31
National Semiconductor	11¼	8	28
Northern Telecom	28⅞	20	31
Optical Radiation	18¾	13	31
Redken Labs	23¾	18	25
Telex	54⅛	38	30
Unitrode	17¾	14	20
Varian Associates	24⅜	18½	25

*By 9/1/86

SOURCE: Joseph Feshbach, technical analyst, Prudential-Bache Securities floor on the market, and high stock valuations and disappointing earnings will put a ceiling on it, he says.

The consensus among market pros is that interest rates will either stabilize at current levels or go lower. There's also growing fear that the economy could be a dud in the second half. Two money managers disagree.

Neff, for one, thinks long-term rates are headed higher—possibly by about 100 to 125 basis points over the next month or two. He reasons that long-term bondholders aren't getting enough return relative to their investments. He points to 30-year Treasury bonds, which are yielding a little over 7 percent, and 20-year Treasuries, which are yielding around 7.5 percent. "You could get a cataclysmic clash between the unremitting supply of bonds [from corporate America and Uncle Sam] and the diminishing demand," he argues. And this in turn, he says, could push rates even higher than he expects and precipitate a sharp stock-market decline.

Tony Spare, the chief investment officer of the San Francisco–based Bank of California, tells me he's stubbornly sticking to his view that, because of the interest-rate decline, the second half will show a much stronger economy than most people expect. And that stronger economy, he says, will reignite fears of inflation and push interest rates back up again. Most economists predict a second-half gain of about 3 percent in the gross national product; Spare thinks it'll be closer to 6 percent. "We're already seeing a much stronger housing picture," points out Spare, who supervises $2 billion in investment assets.

The bank, which expects a 1,500 to 1,600 Dow over the next twelve to fifteen months, has been selling on strength; it stopped selling during the sharp market decline, but will start up again when the market regains strength. The bank is in the process of boosting its cash reserves from 5 to 15 percent.

"This is just the wrong time to buy stocks," says Spare.

If the market does go down, which are the riskiest stocks to own?

Joe Feshbach, a well-regarded technical analyst from Prudential-Bache Securities, has analyzed 1,200 stocks covering the New York and American Stock Exchanges and the over-the-counter market. From that group he has picked the twenty stocks with the worst technical patterns—that is, the ones that show the greatest potential breakdown in price (chart). GCA, LTX, Homestake Mining, and Biogen look the worst, with potential declines of 33 to 50 percent each by September 1, says Feshbach.

Market leader IBM isn't on the list, but Feshbach pans the company. "The stock is sterile money for the balance of '86," he concludes. ▬

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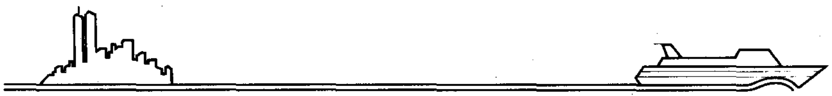

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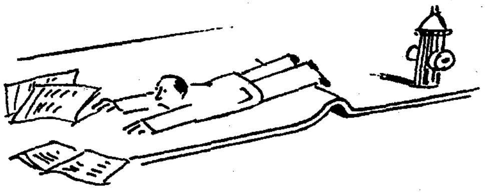


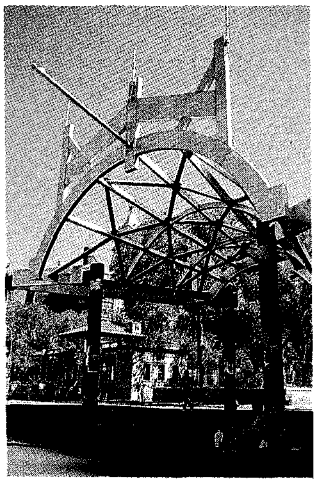
CIVICS

Weird Welcome

SOME WEEKS BACK, A FOUR-year-old boy stopped in front of one of the two mysterious 25-foot-high structures at the northern end of Union Square Park and posed a serious question.

"How do you get on that ride?" he asked.

The boy's mistake was understandable. Hardly anyone has known what to make of the abstract arches since they appeared suddenly this spring.



A "celebratory gateway."

"Well, I don't know what they are," said one Parks Department official. "I think they're kinda weird-looking myself, like some kinda interstellar . . . things."

It turns out that the structures are "celebratory gateways" erected as part of the $175,000 project to transform the north end of the park from a parking lot into a plaza. And for once, the source of the confusion is not the city but community groups, which commissioned the gates with money from the Astor Foundation and other private donors.

"They're intended to welcome people in," says Norman Cohen, executive director of the 14th Street–Union Square Local Development Corporation. "We wanted people to come into the park, because that's what keeps the drug dealers from taking it back."

So far, Cohen says, reaction to the aluminum-and-steel gateways has been "love and hate. They're supposed to be temporary structures," he says. "In three years, the Parks Department will probably have their own things there."

PETER BLAUNER

BRIEF LIVES

OPALS, EMERALDS, AND SAFIRE

SIX YEARS AGO, WITH HER CHILDREN choosing colleges and her husband forever choosing words, Helene Safire decided it was time to make a career choice of her own.

Not that she'd ever been simply the wife of *Times* columnist William Safire: She had designed her own clothing for years, and made *The Washingtonian* magazine's ten-best-dressed list in 1971. She had modeled in London in the fifties—after four years of piano at the Royal College of Music—and her look was a bit like the young Audrey Hepburn's. Long before any of that, however, there had been her father's antique-jewelry store in Piccadilly. Those memories were still sweet. So Safire became a jewelry designer—again.

"When I was little, I used to try on *everything* and have the most wonderful time," she says. "And though my parents wanted me to be a nice, quiet little girl, they let me clerk in the store. I'd rummage through the drawers for parts of watches and chains, and create my own jewelry. My father even lent me fancy pieces—but not *too* fancy. I was an unmarried lady."

So, with ardent memories and her husband's encouragement, and still inspired by "Lalique's romantic women with trailing hair, and Georg Jensen's sleek, clean pieces," Safire enrolled in jewelry workshops at Montgomery College, in suburban Maryland.

At night she wore her work to parties, became inundated with orders, and won a reputation for grand entrances in gold-and-opal earrings, silver bracelets, and emerald chokers, all graceful, delicate, and simple. Many share a central design element—a petal, anodized or dipped in gold, strung into necklaces, hung as earrings. Her work was talked about at parties given by Arianna Stassinopoulos and by Barbara Walters. Senators asked her to design gifts for their wives. Commissioned by those wives to create an offering to Nancy Reagan, she made a sterling-and-enamel belt buckle with a prairie scene, "to remind her of home."

Helene Safire: "The metal talks to me."

Now Safire shows her work at Artwear, on West Broadway, and at the Carlyn Gallery, on Madison Avenue. (Prices range from $75 to $3,000.) And when the children come home from college, they not only "fill their father in on the latest lingo," they learn from their mother the value of whimsy. "The metal talks to me. I think I want to do something and I start forging it with a hammer, and it says no, it wants to go another way—so I let it. When the elephant starts to run and you're holding his tail, you'd better let him run."

JENNIFER ROBERTS

Photographs: left, Erica Lansner; right, Lawrence Ivy. Illustration by Guy Billout.

LONG ISLAND NEWS

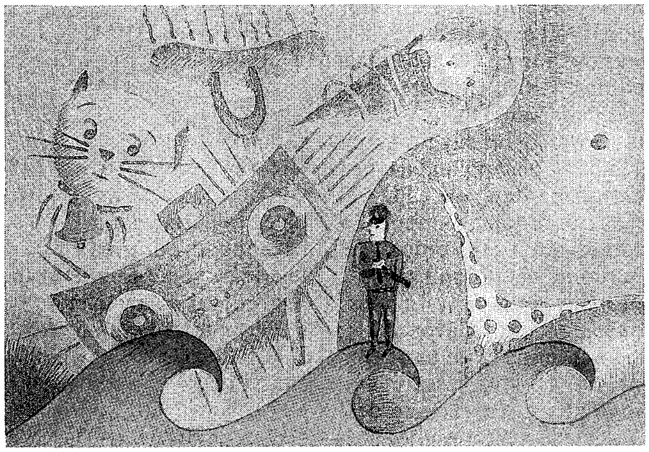
BANS *DE SOLEIL*

TWO WESTHAMPTON Beach policemen were standing on the edge of a lawn in the middle of the night. Between them was a green device with a built-in microphone aimed at a beach house across the yard.

They might have been eavesdropping on a mob council, but the cops were in fact measuring the noise level of a summer party. If the sound exceeded 50 decibels (not loud—the New York Public Library's reading room measures 60), it could cost the hosts up to $250 and fifteen days in jail.

The noise ordinance is one of many local laws passed to help control the summertime crowds. "With 35,000 to 50,000 visitors each summer," says Westhampton Beach police chief James Doyle, "this place becomes a zoo." Most of the animals come from New York. "Anything goes in New York City," says Doyle. "People lie on the sidewalks in a drunken state. Out here, we want law and order."

Drinking alcohol in public is forbidden, of course, but Long Beach cops came under fire last month when they started searching closed beach coolers for booze. In Point Lookout, a 15-mph speed limit—a crawl, really—is strictly enforced. Laws against bicycling, skateboarding, and roller-skating are in force in many East End villages. And many South Fork municipalities forbid men and women to appear on the street if "the portion of his or her breast below the top of the areola is not covered with a fully opaque covering." Violators may pay up to $250 and serve up to fifteen days in prison. (No one recalls anyone actually doing time.)



Ocean Beach on Fire Island makes the Hamptons seem positively libertarian. A day-trip destination trying to keep its singles in line, Ocean Beach has outlawed cookie consumption on streets and beaches. All other food and drink—except ice-cream cones—is also *verboten.* No one may ride a bicycle for pleasure between June 13 and September 2. Children may skateboard only on north-south streets. Radios must have earphones. Home barbecues are illegal. So are mechanical bulls. And finally, cats must wear bells around their necks when out of doors—a law that is, indisputably, for the birds.

DIANE KETCHAM

PRICES

HERE'S WHAT IT COSTS TO send a message these days:

☐ Custom-made banner flown over beaches from Westhampton to Montauk, by Bart's Auto and Aviation (516-878-1125), $300.

☐ Two-line front-page notice in the Sunday *Times* (556-1234), $480.

☐ Thirty-second message on Spectacolor screen at One Times Square (221-6938), $80.

☐ Ten minutes of guilt by Yenta-Gram (475-0566), $70 plus tip.

☐ Singing telegram with balloons delivered in Manhattan by Eastern Onion (741-0006), $55.

CHOW

Diner Deluxe

WHEN THE OWNERS OF Manhattan's most expensive restaurant, the Quilted Giraffe, announced the opening of the Casual Quilted Giraffe ("Intelligencer," June 23), they warned that it would be expensive. Now that the place has opened, in the arcade of Philip Johnson's AT&T Building, it turns out that the capstone of the American nouveau features $6 root-beer floats, $6 jelly-bean desserts, and $12 ricotta cheese-and-wasabi pizza. A Nouveau American Diner meal for two can run $115.

Done in a $2.5-million Federal Reserve Vault Deco style—stainless-steel walls, pin-dot-steel ceilings, platinum-leather booths, and silvery terrazzo floors—the place is beautiful enough. But the menu served up by owners Susan and Barry Wine (he's also the chef) is one of sheer chutzpa and culinary absurdity. Here is a "cocktail time" blue-plate special—duck meatballs, snails with garlic, a New Amsterdam beer—for $28. Here are eight "Fried Chicken Nuggets" (served with undercooked potato salad and lettuce) for $22. Here is creamed corn, or mashed potatoes, for $5. But, inevitably, here are also the young investment bankers, the Eurocouples, the urban cowboys and deep-pocket Park Avenue types, flocking to the latest place no matter what.

What's neither casual nor dinerlike, however, is the attentive service, which automatically adds 18 percent to the check. No further tipping is required.

JANE FREIMAN

The Casual Quilted Giraffe, another place to be.

Photograph ©1986 by Frederick Charles. Illustration by Julia Gorton.

HARDWARE

Sound of Summer

A MUSIC BUFF WAS ON THE deck of a friend's Berkshire cottage, listening to Dave Brubeck's "Take Five." The sound quality was exceptional, so he asked his friend about the system. The friend pointed to what looked like any other "boom box," and explained that it was the Sony CFD-5 portable compact-disc, cassette, and radio machine, the world's first. Selling briskly for about $350 and playing on beaches across the state, the CFD-5 may not produce perfect CD sound, but it's the only portable that doesn't *sound* portable. Sad to say, Sony is phasing it out in favor of a similar model with two tape decks—an unnecessary indulgence. But the one-deck model, to some summer ears, could be a necessary one.

Sony's CFD-5

CITY LIFE

The Place of Dead Cars

IT'S OFTEN SAID THERE'S NO place to park a car in Manhattan, but over the past few years some people have figured out a way to store their vehicles permanently.

Highbridge Park, which runs along Harlem River Drive from 155th Street to Dyckman Street, has become the city's unofficial automobile graveyard. Each year, the Parks Department pulls out some 500 cars that have been left there or pushed off a cliff and wedged in among the trees below. "It's like Ellis Island in reverse," says Parks Commissioner Henry Stern. "This is where cars go after they've been around America."

Most of the cars have died natural deaths, been stolen and then abandoned, or been falsely reported as stolen so owners can collect insurance. "The scrap business has turned down," says Stern. "So instead of getting $50 to $100 for a heap, people are just dumping them." The department pays up to $100,000 a year to haul the cars away.

Stern has proposed solutions, including a kind of bottle bill for cars that would give owners a return price, and he has blocked off most entrances to the park, but the problem has abated only slightly. Instead, the commissioner says, more people should just drop their useless cars at a dump. "But then again, a dump may not always take them."

PETER BLAUNER

VIDEO

LITTLE WONDER

WHEN NORRIS CHUMLEY and Mike Anderson landed in L. A. to pick up an American Film Institute/Sony grand prize for *Little Mike*, Chumley's video about Anderson (it airs on PBS this week), they had a problem: Chumley's driver's license had expired, and the car-rental agent didn't want to rent to Anderson, who stands three foot six because of a congenital birth defect called glass bones disease. "His feet won't touch the pedals," the clerk said. But he had no choice—Anderson's license is unrestricted. So the clerk watched Anderson get in and drive off. What he didn't see was Chumley's feet working the pedals from the passenger side.

When viewers watch *Little Mike*, they will see Anderson, 31, talk with intelligence, humor, and spirit (but not sanctimony) about leading a full life—jobs, cars, music, love—despite extraordinary difficulties. ("I've had over 300 broken bones," he says at one point, "but it didn't seem like such a big problem to me until I saw everyone's reactions.") What viewers won't see is Chumley, 29, the friend who helped Anderson open up for the camera.

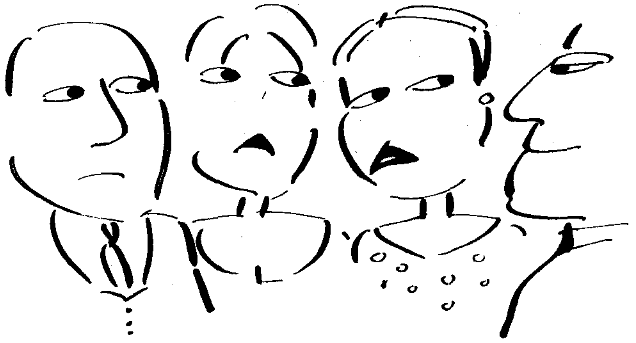
Anderson and Chumley

When they met in Denver in 1976, Chumley was a TV engineer and Anderson a student. Chumley came east to NYU film school (he's now a WNET producer), then took a Betamax camera to Denver and shot Anderson for two weeks. Over the next four years, he edited the tape at night on two VCRs. Since then, two cable networks have run it, critics and such filmmakers as Francis Coppola have expressed their admiration, two film festivals have bestowed awards, and PBS has scheduled it—"Not bad," says Chumley, "for a $500 home movie no one was supposed to see."

Anderson moved to New York and got work performing at Area and in music videos, including Yoko Ono's latest. Then he starred in a music video of his own—Chumley directed—that's shown at Private Eyes. And he's hoping to launch a music career. "It may seem remote," he says, "but with all this great response, it's a real possibility. Win or lose—no, wait. There *is* no 'lose.'"

ERIC POOLEY

PEN & PENCIL



"Mr. Prouty says he plays the game according to his own set of rules."

ANTHONY HADEN-GUEST

Photographs: top, William Guillen (disc player courtesy of Annex Outlet); bottom, John S. Abbott. Illustration by Isabelle Dervaux.

RUTH RECOMMENDS

BY RUTH GILBERT

The New York Aquarium, at Coney Island, is sensational this year, with performing dolphins, California sea lions, and a few untalented but attractive beasts, like a Pacific walrus and beluga whales. For details, call (718) 266-8500.

'THE ELLIS ISLAND EXPERIENCE'

A Dutch child on the island is depicted in a photograph, circa 1906, by Augustus Sherman. It's part of a charming and touching exhibit at the New York Public Library through September 13.

'ALIENS'

Aliens attack an Earth colony! But Sigourney Weaver (left), star of Alien, *the singular version, returns to aid a wounded comrade (Michael Biehn). The thriller opens July 18 at the Murray Hill.*

'SEEING THINGS'

There's a brand-new comedy-mystery series on Channel 5 Sunday nights at 11:30 p.m. (except July 20, when the Goodwill Games are broadcast) about a clairvoyant reporter, played by Louis Del Grande (right). With him is Frank Adamson as Sergeant Brown.

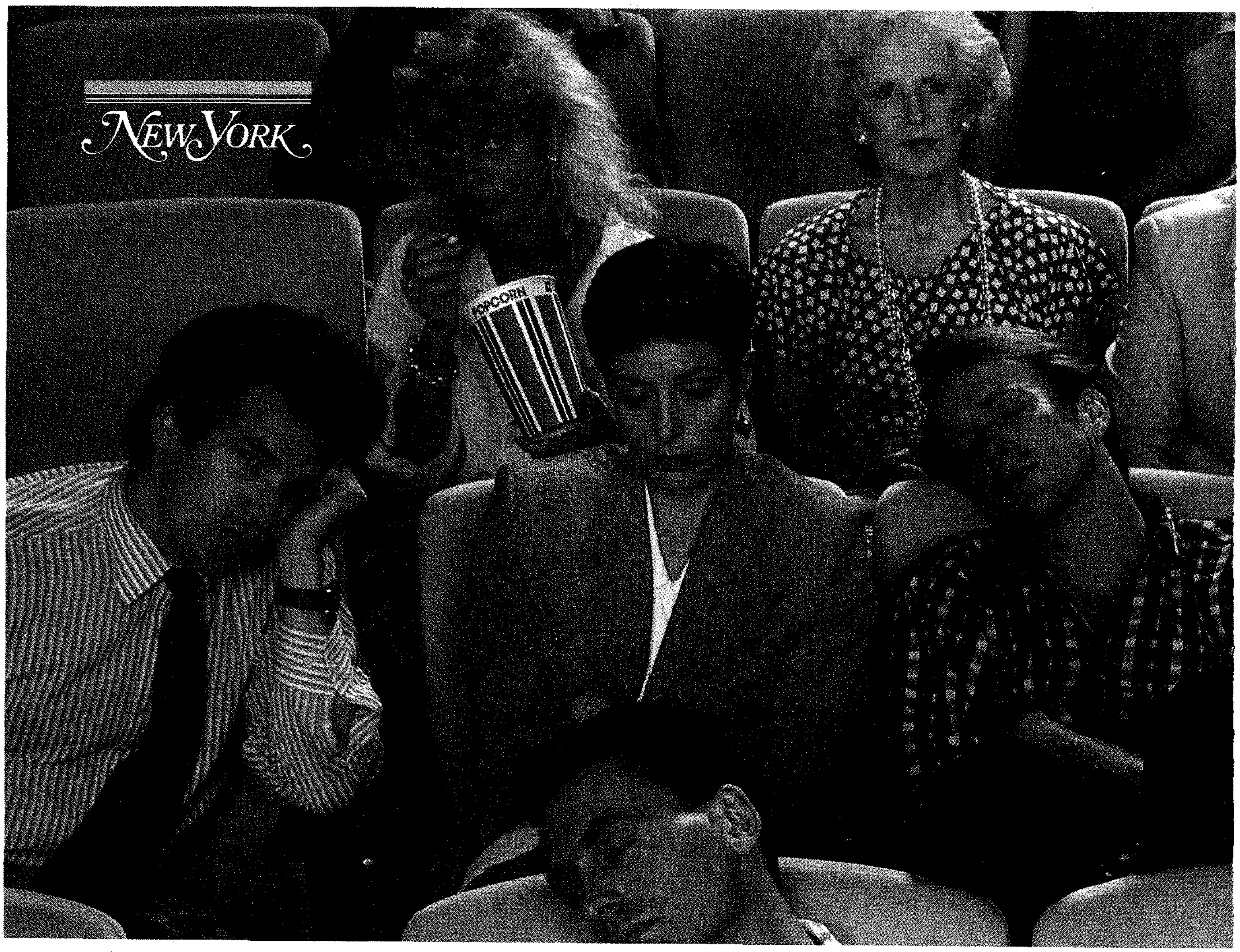
'MOSTLY MOZART FESTIVAL'

Guest artists Jean-Bernard Pommier and Walter Trampler join the Cleveland Quartet in a program of chamber music by Mozart and Haydn July 21 at 8 p.m. at Avery Fisher Hall.

'ZORBA'

Lila Kedrova and Anthony Quinn star in the musical adapted from the Nikos Kazantzakis novel, with music and lyrics by Kander and Ebb. See it out on Long Island at the Westbury Music Fair through August 3.

Photographs: center, Bob Penn; bottom left, Peter Schaaf; bottom right, Martha Swope.


NEW YORK
POPCORN

CAN THE MOVIES BE SAVED?

DAVID DENBY ON THE HOLLYWOOD BLUES

PHOTOGRAPH BY MARTY UMANS

YOU GO AWAY FOR THE WEEKEND, LEAVING THE city behind, and after a day of lolling in the sun, you want some entertainment. It's summer, it's hot, and it's time to go to the movies! Walk into town, buy the local paper, and what's playing? Lots of things: There used to be only one theater in town, now there's a sixplex. True, the old theater had good popcorn and a nice-size screen, and the sixplex has small screens and motel-room charm (beige and orange walls, and they *sparkle*), but at least it offers five more movies. Forget nostalgia: *five more.* Let's see, there's . . .

Well, there's a picture about a scowling superhero who makes sportive, deadpan remarks as he eliminates Commie-rapist-Mafia scum. It's called *Dirty Harry's Death Wish VI: The Ransom of Rambo,* and it stars Clint Chuck Charles Sly Arnold. Then there's a teen comedy about a nerdy, fast-talking fifteen-year-old who anxiously chews on floppy disks, wears his glasses upside down, and suffers anguish because he's too skinny to make the Ping-Pong team. It's called *Sixteen Kids,* and it stars Rob Emilio Judd Anthony Matthew Matthew Matt Corey Charlie Ally Molly. Since this is summer, there's a movie called *Weird SpaceWar* and another called *Amazing Weirdness in Space,* and they are both about a boy who invents an ICBM (atom bomb, sex bomb) on his pocket calculator and nearly precipitates a flash flood in Mamaroneck.

Well, that's not *all* there is. I'm missing the variety of what's playing. I've forgotten the other two: A wild comedy, *Gross-out Summer '86,* about nerds (again the nerds! are all screenwriters masochists?), yes, nerds, fatties, droids, and freaks, who drop yuck into Bill Murray's radicchio (ridiculous!). And, of course, a brilliant Steven Spielberg imitation called *Scuzzies.* Greenish furry creatures turn whole communities into crabgrass; they write bad words with soap on car windows and drape poison toilet paper from the trees. Only seven orphaned twelve-year-olds stand between Us and Them. With so many good movies to choose from, you're sure to have a great time.

THE DEATH OF AMERICAN MOVIES HAS BEEN ANnounced many times before. It was announced in the early sound period, when the camera stopped moving; in the forties, when the clean family films stifled those moviegoers accustomed to the looser, jazzier pictures of the thirties; in the late forties, when television came in and everyone got scared; in the fifties, when the wide screen (a response to television) momentarily destroyed the art of composition; and in the late sixties, when the big studios produced too many expensive flops. It was announced, in a very convincing way, by Pauline Kael, in a *New Yorker* column called "Why Are Movies So Bad? or, The Numbers," a furious little polemic that she composed six years ago, after a year spent in Hollywood. The earlier announcements of death were, as Mark Twain put it, greatly exaggerated. But Kael, who described the pathology of Hollywood in the era of conglomerate control, now appears to have been right in assuming that certain trends were irreversible. And since she wrote her piece, everything has grown much worse. There are many new reasons to be gloomy about the studios.

Even if we're aware of the dangers of prophecy, it's been hard not to feel, in recent years, that something portentous and truly awful has been happening. Critics are not the only ones who say so. Many adult moviegoers—and perhaps some of the kids, too—look at what's playing and feel abandoned and betrayed. They continue going, of course, because they have to go to *something,* but they aren't necessarily happy. American movies, the liveliest in the world a decade ago, have become an object of contempt. Judging from what I hear in

Models from Gilla Roos: front row right, Alma K. Moore; third row, second and third from left, Jean Lyke and Gil Fields. Photographed at the Mark Goodson Theater, N.Y.C. Department of Cultural Affairs.

AMERICAN FILM IS A PATHETIC INVALID, SINCE THE CONDITIONS FOR MAKING GOOD MOVIES ARE IN PLACE.

theaters, in supermarkets, at the beach, around town, almost everyone, at some level, senses that our movies have been trivialized, infantilized, massified, and marketed to death. "Movies don't have the place in the national heart that they did twenty, ten, maybe even five years ago," Tom Shales wrote in the July *Esquire*. No, and not in the national soul either. And we're not just talking of a bad season or year, but of every season and every year. And not just of a few ailing companies, but of an industry that has *rendered itself incapable of bringing out more than five or six interesting movies a year.* At the moment, the only thing the system does well is market. But that's a very sinister development, for the marketing strategies not only determine how the pictures are presented to the public, they determine which movies get made and which don't, what the movies are about, and sometimes which actors appear in them.

For years, the Broadway theater has been called a fabulous invalid. The American cinema, in its current state, is a pathetic invalid. After all, *the economic conditions for making good movies are in place.* Like the tough Army shrinks in forties movies, we may feel like shouting, "Now get up and walk!" Through a variety of new financing methods, the studios have substantially reduced, though not eliminated, the risk of big losses. (Only an extraordinary wipeout, of *Heaven's Gate* proportions, could seriously threaten a studio.) There have probably never been so many ways to raise money for movies as now. The home-video market, by creating a new pool of capital that can be committed to production in advance, has opened the door for low-budget serious filmmaking. It's the independents, in fact, who are saving what's left of the honor of American movies. This is a development both heartening and heartbreaking: Virtue isn't enough to make great movies.

The signs of demoralization, futility, and artistic impotence are everywhere. A few things at random:

☐ The cost of a studio-made American film has risen to an average of $15.8 million, with another $7 million or more typically spent on promotion and marketing. Now, a movie doesn't always have to be successful in the theaters in order to break even or go into profit. It can earn money overseas, or through sales to network television, TV syndication, cable, and home video. So in spite of the extraordinary budgets, a lot of money is being made in the movie business. Still, the sheer size of the initial outlay induces timidity and panic in most studio executives.

☐ The number of tickets sold has remained fairly stable (around a billion a year) in recent years. But this healthy-sounding figure is misleading. According to a recent study commissioned by Columbia Pictures, three out of four Americans *never go to a movie.* Additionally, in the last year or so, Americans may have begun spending as many hours watching movies on the bedroom VCR as in the theaters. For some, this is an emotional issue. On the VCR, movies are not being viewed as they were meant to be viewed. If the VCR triumphs, they won't be made as they were meant to be *made,* either.

☐ Sylvester Stallone has received $12 million to write and appear in a movie.

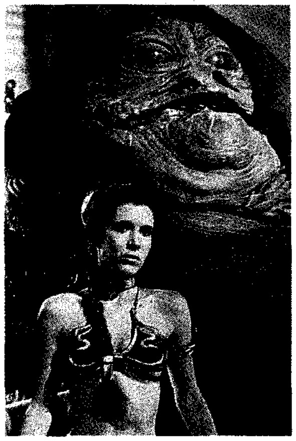
☐ ABC's theatrical-film unit (ABC Motion Pictures), which, under the leadership of Brandon Stoddard, made two of the more provocative movies of recent years, *Silkwood* and *Prizzi's Honor,* and the very decent *The Flamingo Kid* (as well as some duds), folds its tent on orders from the parent company. The movie business, it turns out, just doesn't produce income as steadily as television. (But who said it was supposed to? And if steady revenue is what you want, then why did you get into movies in the first place? . . . Aw, forget it.)

☐ MTV-influenced "non-narrative" techniques muck up film after film with meaningless visual virtuosity. Worst of all, American movies don't seem to be *about* anything. When was the last time you saw a movie with a real subject? A true subject has some juice in it, some worldly interest, some sex, some grappling for power, some wrestling with the devil or with angels. The struggle of some boy to get on the swim team, particularly when seen for the tenth time in a year, is not a true subject.

he Toys "R" Us school of directors may be visual wizards, but they are often inexperienced with actors.

Rogers and Astaire in Top Hat; *Grant and Bergman in* Notorious; *Steiger and Brando in* On the Waterfront.

Photographs: Phototeque.



In the past, teenagers always went to adult movies—they wanted to learn about things like sex, authority, money.

Tom Cruise in Top Gun; *Carrie Fisher in* Return of the Jedi; *Sylvester Stallone in* Rambo: First Blood Part II.

WE'RE NOW MORE than midway through 1986, and what's been released that we can call good? What can we look back on with satisfaction and look forward to seeing again? There are Woody Allen's *Hannah and Her Sisters* and Paul Mazursky's *Down and Out in Beverly Hills.* There is the competent, exciting, though not deeply creative thriller *F/X.*

For my taste, we would have to add Oliver Stone's *Salvador,* an exhilarating political melodrama (which almost no one saw), featuring a great performance by James Woods, and Hal Ashby's hilarious, shaggy-director movie, *8 Million Ways to Die.* After that, we are grasping at pieces—a beautiful performance, a few moments, great cinematography.

Of course, there will be more good stuff before the year is over. But this isn't much to praise—really 5 pictures plus dollops—from a total of over 150 American movies of one sort or another. In silence we pass over the fiascoes, the simple misfires, and, worst of all, the mute, unnoticed, shamefaced procession of schlock genre pictures to the graveyard, two or three of them every week, 52 weeks a year.

But what about the rest of the movie culture—the avant-garde films, imports, documentaries? Sure, we can see them in New York. We're very spoiled here. If we're bored with the new American movies, if we can't face *Ferris Bueller's Day Off,* we can see *Mona Lisa* or *Vagabond* or catch an old Alberto Sordi picture at the Museum of Modern Art or the latest documentary on Nicaragua at the Film Forum. That's the situation in New York and in scattered cities and college towns across the country. But for everyone else? Take the car across the George Washington Bridge and you'll see. Not only are the same six pictures playing in every shopping mall all over the country, but, as I suggested earlier, the six pictures, for all the variety they offer, could be three pictures.

In some seasons, if you're lucky, there may be more than three movies playing in the six theaters. As well as a good movie made by Woody Allen or Paul Mazursky or by some maverick or survivor, there might be a thriller directed by Brian De Palma or James Cameron; an independently produced drama (*Desert Virtue*), earnest as ground cornmeal, about two Navaho lesbians reading each other's palms in Second Mesa, Arizona; a slapstick comedy starring Eddie Murphy or Richard Pryor. If it's the autumn-leaves season, there will be an Oscar-bound highsudser (*Mid-Life Weekend*) about a man (woman) having one last fling, or possibly even something Serious, something from the empyreal heights, a picture the Industry Can Be Proud Of—a deluxe adaptation of a famous play or novel, starring Meryl Streep. Poor Streep! Great as she is, someone is always taking a potshot at her. In this current period of demoralization, her ambition strikes some people as an outrage. (*What's wrong with her? Why can't she give at least one performance in English?*) Yet it's hardly her fault that by the end of the year she looks like Lady Liberty holding aloft the torch of art. At the big studios now, I'm not sure you can make an "important" movie without her.

In brief, what early antagonists of mass culture feared might happen—that culture could be reduced to a dead level of banality determined by the producers' estimate of the lowest common denominator—has substantially come to pass. The dream that Griffith had, and Chaplin, and Welles, and Coppola, the dream of making works of art for an immense audience—indeed, of *creating* a great audience—that dream has almost completely collapsed.

In part, of course, the artists are to blame, but artists in the movies always fail sooner or later, and at this point the system rarely provides the margin of risk that makes artistic success even a possibility. Art? *Art?* The word has an exceedingly awkward sound. Speaking of it in connection with current American movies seems like a hopelessly naïve gaffe, a social error of breathtaking proportions. Apart from some actors and cinematographers, most of the movie artists are unemployed, or are working in independent films or in theater or television. The studios don't want them around, not even as useless luxury items.

IN THE SIXTIES AND EARLY SEVENTIES—THE PERIOD OF the Vietnam War—the conflicts and miseries of American society, as well as the general loosening of social bonds, found its way, for good or ill, into all sorts of movies. In retrospect, pictures like *Bonnie and Clyde, M*A*S*H, Little Big Man,* and *A Clockwork Orange* may not look as good as they once did (though Sam Peckinpah's *The Wild Bunch* looks better), but they certainly were, and are, exciting to watch, talk about, and write about. These movies were balled-up, outraged expressions of dismay at the failure of American idealism; the self-hatred in them may have been

Photograph, top right: Phototeque.

YOUNG DIRECTORS, BROUGHT UP ON MOVIES AND TV, MAY BE MORE INFLUENCED BY CARTOONS THAN LITERATURE.

ugly, and sometimes inaccurate, but it wasn't boring. Well, you say, we're not going through that kind of period now, so it's no surprise that movies are dull. Journalism isn't as exciting as it once was, either. In spirit, the eighties are closer to the fifties, and movies are as bland as they were then.

But are they really? In the 1950s, the surface conformity of American society hid powerful currents, cultural and political, running below—areas of resistance and disaffection, or of simple absenteeism from the regular worship of security, prosperity, and family. The movies of the fifties, as film historians love to point out, reflect this split. The McCarthyite and anti-McCarthyite politics of the time can be read, in code, in a variety of melodramas. Science-fiction films, as Susan Sontag has suggested in a notable essay, were haunted by fears of the Bomb. For the Freudians in particular, fifties movies offer a rich mother lode of neurosis and perversity. Even when they were bad, fifties movies gave you a lot to chew on. I can see the irony of praising the *evasions* of the period, but drama produced by evasion is far preferable to no drama at all.

When movies are bad now, they leave you with nothing. No underbrush, no conflicting currents, no tremors or aftershocks. What we're seeing, as everyone knows, are the fruits of a generation's growing up inside the media. Many of the fifties directors were brought up on theater, and they remained immersed in the contemporary atmosphere of plays by O'Neill, Tennessee Williams, and William Inge. Or they were raised in Europe and perhaps were influenced by German Expressionism, theatrical and cinematic divisions—the *film noir,* for instance, representing a marriage of American hard-boiled fiction and expressionist lighting techniques.

Today's young directors were brought up on movies and television. It is possible for a young man to gain control of a major studio film without ever having been to the theater in his life and, even more amazing, without having read more than a few novels in high school or in a college literature course. Indeed, cartoons may exert a greater influence than literature on his tastes and assumptions. Is this a drawback? Not in career terms. Since Lucas and Spielberg made their splash, the kids coming out of USC and UCLA have been heading straight into the big time. Studio executives, not normally known for their attendance at academic functions, have been appearing at showings of student films. If a student director can successfully direct a half-hour of television and has a few salable ideas, he can land a feature or even a three-picture deal. Just like that.

THERE IS, I ADMIT, SOMETHING EXHILARATING ABOUT this. At the beginning of the movies, many of the directors just fell into the job. Later, in France, during the New Wave period, dozens of first-time directors (not just the famous names) got their shot merely by asserting their right to it. But in the first case the directors may have knocked around a bit, or worked in theater, vaudeville, or the circus. And among the New Wave directors, the famous ones were all film journalists; they had extensive literary training in school and at university, and they continued to feast on the extraordinary atmosphere of Paris, the only financial and cultural capital in the world where glamorous people sit around *reading.*

What background can a USC film-school graduate draw on that's comparable to what earlier groups of first-time directors had? Probably none. He may have spent hours viewing and reviewing the best American, European, and Japanese films, but in this instance, as in almost any transfer of influence, there's a reductive or streamlining process that goes on. Any half-developed mind will assimilate what it can most easily use at that moment. What Spielberg and Lucas and their followers seem to have got from the great Kurosawa (whom they sincerely adore) is his incredibly active frame, his way of taking the spectator right into the middle of whatever he's dramatizing. What they haven't picked up—how could they?—is Kurosawa's understanding of tradition as a tragic burden as well as a standard; the astounding, heartbreaking iron pride of his heroic style; his love of Shakespeare, Dostoevski, Gorki, as well as his own culture. In other words, they haven't absorbed any of those elements that make a charged frame and physical excitement the fulfillment of a genuine dramatic conception.

When directors produce physical excitement without true dramatic life, their work resembles a cartoon. Yet saying so doesn't put an end to the critical issue. I've loved some pop movies; pop can be liberating, even thrilling. (The worst side of fifties movies was the sheer, overelaborate weight of the solemn realistic productions.) I think *E.T.* is a great film, far superior to, say, *The Wizard of Oz;* and Bob Zemeckis's *Back to the Future* had surprising power. Someone like Zemeckis may have a very sophisticated and intricate understanding of the form—an understanding of the ironic and subversive possibilities of reproducing life as a cartoon. Another director may have what Spielberg certainly has, a love for crabby, eccentric movement—jammed and then sprung—that is an extension into a three-dimensional world of the kinetic powers of drawing and animation. Even in his flop, *1941,* Spielberg accomplished things that would have awed Buster Keaton. (Remember the fight at the USO dance?) Watching the work of Lucas, Spielberg, Zemeckis, and Joe Dante (*Gremlins*), you don't get the feeling (as you would with a hack director of any era) that the camera is just sitting out there in the tenth row observing. These guys are real moviemakers.

BUT, ON THE OTHER HAND, THEY DON'T PROVIDE much relationship between action and atmosphere—the sense of life going on around the edges of the action, the buzz of actuality. Yes, they are giving us great detail about made-up worlds, but I miss the documentary side of old movies—the life of the streets, at parties, in bedrooms, in the back rooms of nightclubs, and everywhere else movies used to take us. The Los Angeles film-school grads are limited, by education and interest, to fable, and particularly to horror and science fiction, two genres they've brought to heights never attained before.

When they try a story with a real-world setting—well, Spielberg's *The Color Purple* suggests some of the things that can go wrong. What was missing, among many things, was any sense of how these people actually lived. Who tended the fields at that big farm of Mister's? Has Spielberg ever seen people running and jumping in that crazy way—in Georgia, in the heat of summer? The film lacked commonplace observation. And common sense. The black women were all noble victims—beaten and raped by men, but still humane, nurturing, creative. Their men were all brutes and fools—by nature, apparently. By creating so little of the racist context of the Deep South 60 years ago—the everyday humiliations that could turn a black man into a woman-beating lout—Spielberg may have been exaggerating, for melodramatic effect, the sexual politics of Alice Walker's novel (Walker wasn't much interested in the pressures men suffered, either, but her work was restricted to the point of view of two women, the heroine and her sister, whose letters to each other made up the text. Spielberg's point of view was third-person omniscient—he had some obligation to create a world). Perhaps he didn't care about this issue. Or didn't *know* about it. He hyped the material, and the setting, into an upbeat fable of female regeneration—a 1945 Disney movie about violence, rape, and sexual awakening.

The Toys "R" Us school of directors may be visual wizards, but their inexperience with actors, and perhaps their indifference to acting, wear out one's pleasure in their skills. Rarely does one come away from a movie of theirs haunted by what an actor has made of the character. I can think of only one example—the father in *Back to the Future,* played by Crispin Glover in a weirdly convulsive, avant-garde burlesque style.

Some of the good new actors may never have worked with a director who cares about acting. Abandoned, a few of them begin to direct themselves—they assume that they can do it better on their own. Soon they become surly and intractable and develop a reputation for arrogance. If they have a couple of flops, no one may want to work with them anymore. Brando and Dean, at the beginning of *their* careers, worked with Elia Kazan, who broke the mold of urbane fifties acting and, with a few performances, sent shock waves through the whole country. If Brando and Dean had worked with today's hot young directors, they might never have got anywhere. And their successors in talent may never get anywhere.

Katharine Hepburn, Clark Gable, Meryl Streep, and Richard Gere.

In this current period of demoralization, Meryl Streep's ambition strikes some people as an outrage.

THE MOVIE EXECUTIVES' concentration on the youth market has deformed everything. Writers and directors may want to work on something close to their hearts, some little idea—or some big idea—that they've been nurturing for years. But they've got to go where the action is, so they wind up doing a project they half believe in, which they try to make personal. Perhaps they tell themselves that they will do this one for the studio bosses so the bosses will let them do what they want the next time. Well, at least they're working—and getting rather handsomely paid for it too. Yeah, but the movies turn out to be terrible. We get youth movies as pretentious as Francis Coppola's florid, pink-skied *The Outsiders* and his metaphysical, baroque *Rumble Fish,* movies as paralyzed by conflicting ambitions as Marshall Brickman's *The Manhattan Project.* We get films like the huge hit *Top Gun,* in which training for war is reduced to jaw-jutting insults in the football locker room; movies like Ivan Reitman's *Legal Eagles,* a romantic comedy in which, as Vincent Canby has pointed out, the adults act the way kids would like to act if *they* were adults. I enjoyed Redford, Winger, and Hannah in *Legal Eagles,* but the movie hardly signals a return to the spirit of Tracy and Hepburn. (Critics describing it as "sophisticated" must be spiking their cocktails with Ovaltine.)

Ordinary young actors, pushed by their agents, jump into starring roles before they are ready for them, or they're bunched in twos, threes, sixes, or eights. In these films, the atmosphere of self-important callowness increases geometrically until anyone not actually a friend of Judd Nelson's begins to feel sick. The older audience is pointedly excluded from these pictures, almost all of which portray adults—if they deal with them at all—as power-mad and corrupt. Judging from the movies they turn out, the studio bosses must be covered in shame at the unspeakable disgrace of being older than 26.

And yet, despite all the youth movies, it's apparently considered poor taste at some of the studios to say anything like "Let's go with this—the kids will love it." You're supposed to say, "I love the material," and not mention kids. Of course, there's more to this than simple lying. The verbal subterfuge suggests that *they know.* They know that turning out so many formula pictures is no way to run a movie company.

No matter what the market studies say, I'm baffled by the notion that kids are interested only in kids. Honestly, I don't get it. Most teenagers I know are fascinated by how the adult world works. In the past, teenagers always went to adult movies. Eager to penetrate the mystiques of authority, sex, money, some went to them obsessively. My friends and I didn't want to see Annette Funicello pictures. School was an Annette Funicello picture. But suddenly, moviemakers assume that kids care about nothing but dating, popularity, and maybe Mom and Dad. Impressed by teenagers' buying power, they've gone beyond empathy; they've now openly embraced market sycophancy.

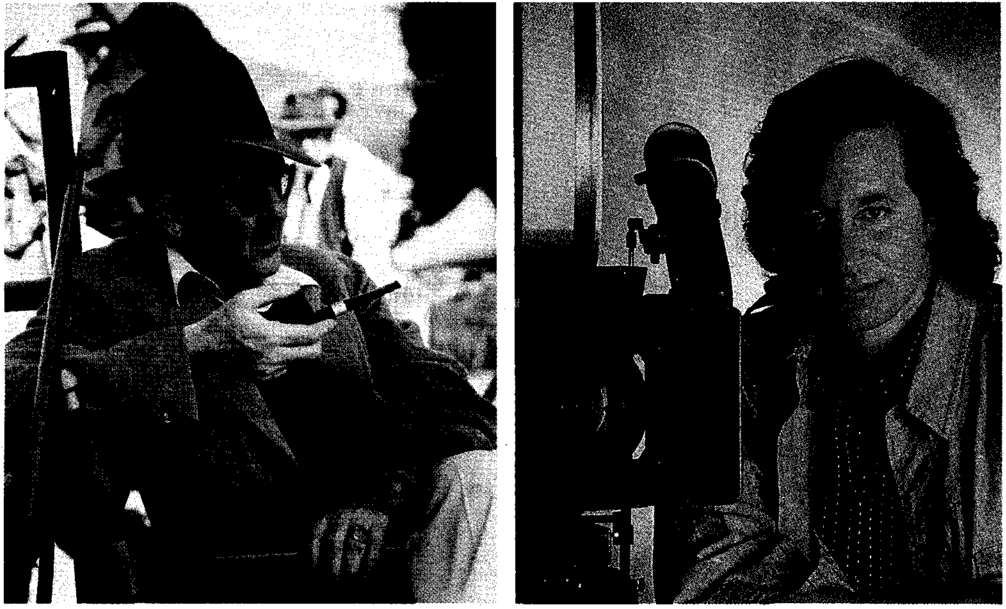
WORST OF ALL, THE QUALITIES BEING FLATTERED in youth are profoundly unappealing. In the sixties, kids were told by Hollywood that they were beautiful idealists, moral as sunshine, who hated the system. The studios were sucking up to kids then too, and the pitch was patently false—it offered a smug assurance of immaculacy, as if teenagers would never have to dirty their hands and earn a living. In the wake of the success of *Easy Rider,* Hollywood obviously overestimated the extent of youth disaffection and

Photographs: top left, top right, bottom left, Phototeque.

NO ONE KNOWS WHAT A REAL DRAMATIC SUBJECT EVEN LOOKS LIKE. EXCEPT FOR WINNING, WE HAVE NO THEMES.

the number of student radicals. Nevertheless, the myth of revolt that the industry celebrated was rather useful for filmmaking. After all, what kind of heroism is fun to watch onscreen? Whatever your politics, you want a young hero with some fire, some anger, some irreverence. A completely adjusted young movie hero is probably no hero at all. He lacks dynamism—he's a bore.

Since Reagan took over, a new spirit of country-club Republicanism has developed among the kids. However helpful to the economy, this mood is a blight on the movies. What is Ferris Bueller if not a junior George Bush? He can screw around because he knows he will soon own everything. He expresses the insider's harmless anarchy. Nothing is at risk for him, and that makes him, as a movie hero, morally graceless. I wouldn't mind a conservative conception of heroism, in which men and women, having undergone some stern test of character, embrace patriotism as a duty, and authority as a form of responsibility. But that's not what we're getting. We're getting something closer to itchy materialism with a smirk of complicity. Everyone smart is in the know. Only the jerks don't get it. Big bucks are it—the only thing.



Directors *John Ford, Steven Spielberg*

The traditional dream of making works of art for an immense audience—indeed, of creating a great audience—has almost completely collapsed by now.

Blandness spreads like mold. What could a major dramatic theme be now? No one knows what a real dramatic subject even looks like. Except for *winning*, we have no themes. (In nearly every one of those youth movies, a kid overcomes some obstacle by training himself and gutting it out. Bodybuilding has become the metaphor for every kind of creative or self-improving activity.) Perhaps the reason is that we can't imagine the protagonist who would embody a true theme. Reagan has anesthetized the country. He smoothes, soothes, papers over, sweeps under the rug.

As a political strategy in a country divided by race, class, and ethnic background, this approach may have some value, but it has helped empty the movies of subjects. The people who are angry about something have been largely pushed to the margins or out of sight altogether. Reaganism has encouraged the media to forget them. The farmers got a flurry of movie attention two years ago, but the rural pictures (*Country*, et al.) smothered their themes in piety. Having been exhausted as an exploitation market, blacks are way out of fashion in Hollywood, except as comedians. The attitude is that blacks have *had* their chance and should now shut up.

Karen Silkwood had a temper, and the movie devoted to her was one of the strongest in recent years. But what else? People in movies are angry about crime, which is now treated as a problem with a simple cure (death for the criminal at the hands of Sylvester Stallone); they're angry about the soldiers still missing and supposedly held in Asian prison camps. But many people who have studied the matter believe that the MIAs do not exist—the movies could be working us up over a vain hope. Moviemakers know that the audience responds in a much more volatile way to a fantasy than to something that touches directly on their lives. So they milk the fantasy for everything, producing an orgy of righteous wrath. The distance from actual experience opens the way to demagoguery.

IN RECENT YEARS, THE conglomerate control of the studios has meant one thing above all else: The executives are now encouraged to justify virtually every decision in financial terms alone. Of course, the studios need to be run as businesses; they need to be profitable. They always *were* run that way. But in any artistic enterprise, if good work is to be done, there has to be an element of risk-taking, and not just financial risk-taking but aesthetic and moral risk-taking. The margin of hope has virtually disappeared. The escalation of greed has destroyed it.

The movie business, perhaps American culture, has never recovered from that electric media weekend in June 1975 when *Jaws* opened all over the country and Hollywood realized a movie could gross nearly $8 million in three days. Ever since, the only real prestige has come from having a runaway hit, with all the excitement of media attention, sudden status, career rewards. No executive needs Oscars or good reviews to stay in power or climb the ladder. If a young executive is associated with a box-office smash, even if the movie is just a summer-vacation comedy or a sequel to a horror movie, he may quickly ascend within the company—he may even become the head of production. Who is going to tell him that he should now try to do something more challenging—the people who promoted him for his commercial acumen? The executives dependent on his favor? He'll probably do more of the same movies. Shame has vanished, and so has the possibility of honorable failure.

Photographs: left, Culver; right, David Hume Kennerly/*Time* magazine.

No critic can discount the pressure executives must endure to produce hits, for nothing in our job is comparable to it. We have to face an editor, not a board of directors. Editors can be surly and demanding, but, at good magazines, they don't fire you for writing the best article you can. Boards, on the other hand, are obsessed with maximizing profits and are not likely to be pleased by a wonderful movie that earned only a few million or merely broke even. How do you talk to them if they understand only profit and loss?

It's easier for the executive to justify $15 million for another bag of French fries and ketchup starring a well-known but uninteresting TV actor than, say, a $6-million project based on a brilliant script and starring an exciting young theater actor. If the former fails commercially (and it often does), he can say some nonsense like "All the elements were right, but the audience just wasn't ready for it." If the other fails, he has nothing to say. Nothing, that is, except "It was a great movie, it did the company's name proud—and maybe we'll make it back in video rentals." Since that's hard to say, the second movie usually doesn't get made.

Most of the men the boards hire understand profit and loss in exactly the same way they do. It will be fascinating, therefore, to see how the recently appointed David Puttnam will make out as chairman of Columbia Pictures, for no real picture-maker like him has been in power for a long time. Puttnam, in recent years the mainstay of the British cinema, the producer of *Chariots of Fire, Local Hero,* and *The Killing Fields,* is ambitious in the same way that David O. Selznick was. An intense, even relentless, personality, he wants awards *and* box-office success, and I can't see him easily satisfied with Columbia's slate of milk-and-water movies. On the other hand, if Puttnam is going to survive, he will have to make some ordinary commercial choices. Perhaps he'll throw a few films like *Local Hero* into the mix with the inevitable *Zen Kid III.* If Puttnam succeeds in doing only *that,* he will make the other studio heads look small.

As types, studio heads come in waves. A while ago, they were mostly lawyers and ex-agents. Now they are former television executives. Having been successful at the programming and scheduling games of TV, they understand product as a steady flow. They understand keeping exhibitors both happy and in line with a stream of commercial movies. They understand mass audiences and are hardly in danger of going broke by overestimating anyone's tastes. They are convinced, some of them, that they have a mystical ability to pick hits (and some of them do). On the other hand, they may *not* be terribly good at evaluating a screenplay, or at casting, or at reading a budget and figuring out what is necessary and what is fat. Does this matter? Unless they associate themselves with a huge flop, as poor honorable Andy Albeck did with *Heaven's Gate* at United Artists, none of this will hurt them with the board. Only the pictures will suffer.

THE OLD STUDIO-BOSS S.O.B.S—COHN, MAYER, Zukor, Jack Warner, et al.—believed in bringing "the best" to American audiences. We may laugh at what they sometimes thought was the best, but still, they had a feeling for narrative and popular romance, and they produced a sufficient variety of pictures to entertain everybody, not just one segment of the audience. They may have been tyrants and boors, but they had more expansive personalities than their successors. Immigrants, most of them, uneducated and obscure in origin, they longed for total acceptance in a society they considered alien. Perhaps they dreamed of awards, of their picture on the cover of *Time.* Or of great houses filled with Renoirs, beautiful blondes walking across endless green lawns. You don't have to have "pure" dreams to be a great movie mogul.

Eager to be accepted in the American pantheon, they were naïve about art in ways that were good as well as bad. They may not have understood it, but they were awed by it, and sometimes they knew how to get out of the way of it. The studios were often flush: They got steady income from the theaters they owned, and they didn't have to compete with other forms of visual entertainment. So the bosses weren't so panicky about their choices. "Except for some super-productions like *Gone With the Wind,*" as film historian Stephen Harvey puts it, "their movies were not expected to make a killing. If a movie reached *part* of the audience, that was all right." A lot of good work found its way to the theaters.

IN THE NEW CORPORATE CULTURE OF THE STUDIOS, paranoia rules. Since a decision that turns out to be "wrong" (i.e., unprofitable) can easily cost $15 million or $20 million (as against $7 million or $9 million only a half-dozen years ago), decisions are put off forever. No one wants to say yes to a project, but, often, no one wants to close off an option, either, so the delays go on for months, sometimes years. Screenplays, even when submitted in perfect shape, are put through three drafts, or four, or seven; or they're turned over to new writers (writers always being dispensable). The new writers then reshape the screenplay for a given star or a star director, who, as often as not, changes his mind about doing the picture.

At other times, despite the general atmosphere of anxiety and vacillation, there may be a quick, lunging "yes" on some projects for all the wrong reasons. For instance, the studio realizes it needs to put a couple of pictures in production for the summer season. An agent's package has been lying around. Maybe it's just another junior-beefcake-with-romance movie, or maybe it's something potentially interesting but with the wrong director attached to it. Rather than make something more provocative than the teen movie or simply wait for the right director to become available for the other project, the executives may say, "Oh, look, this is coming together. Let's go with it." So the agent's package gets made, even if no one (except the agent) is truly enthusiastic about it.

As part of his package, the agent may have been pushing a "hot" young actor whose name doesn't mean much to the public. He's hot in the closed circuit of meetings, conference calls, luncheons, and parties that constitute a good part of the working routine of Hollywood. Suddenly, no one wants to be left out. Even executives with better judgment may be bullied into using him, especially if, as sometimes happens, the agent also represents a *genuinely* hot client the studio wants. (Only the most powerful agents can do this.) A year later, moviegoers are baffled when two or three pictures show up starring this young man, who, onscreen, looks as cold as a mackerel. In deal-making, as you may have guessed by now, power often dominates, not educated judgment of the best combination of elements.

Not all movies are made in the ways I've been describing, of course, but a fair number *are.* Despite all the time-wasting and the existence of large bureaucracies, with their ranks of executives, producers, and story editors, decisions can be made on the basis of desperation, whim, or fashion. In the studios, pictures are rarely put into production simply because some talented person has a powerful desire to express something. And that's one reason so many of the movies appear halfhearted, confused, or just plain senseless.

PULL YOUR CHAIR CLOSER TO THE FIRE, TIGHTEN your shawl around your shoulders. We're now approaching one of the worst parts. To wit: In recent years, the cost of TV advertising has escalated brutally, so rather than handle movies in an individual way, opening them in a few cities and letting audiences find their way to them (which is expensive), the studios open much of their product all over the country simultaneously, thereby holding down advertising costs as much as possible. (For the studios, one big national campaign is cheaper and easier than lots of idiosyncratic local ones.) Of course, movies opened this way are quickly yanked if they don't catch on. In

THE STUDIOS ARE RUN BY A MALE CLUB, SO THE SAME BAD IDEAS KEEP TURNING UP IN ONE PLACE OR ANOTHER.

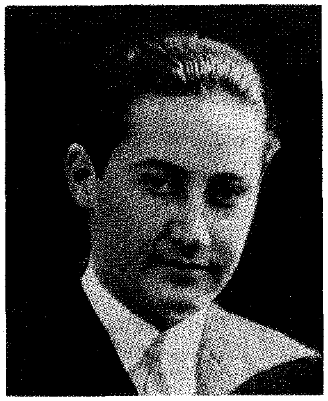
the jargon use of the word, a movie must "open" (i.e., do at least respectable business on opening weekend and the weekend afterward) or else, most of the time, it's doomed.

But how, you wonder, are people supposed to know if they want to see a movie the moment it opens? How, indeed! You have just put your finger on the system's horrible flaw. There are printed reviews, of course, but most moviegoers don't read them, don't trust them, or ignore them (so much for me). Most people look at the advertising, the coming attractions, the whole marketing effort. If they have friends who went to a sneak preview, they listen to their friends. Or they watch one of the TV "criticism" shows, which depend for their audience on the clips that are shown (so much for Gene and Roger).

All of this builds "awareness" of the picture. Yet adults, even if they are attracted to what the film looks like, rarely rush to see a movie the day it opens. They wait, they listen, and then maybe they get around to it six weeks later. Only kids rush out right away. So unless the movie has appeal to kids, it may not "open," and it's finished. The movie is gone before a good part of the potential audience even hears about it.

Occasionally, a studio will release a serious effort in good theaters in a few cities and hope that it catches on. Warners successfully marketed *Chariots of Fire* that way, and Orion handles all of Woody Allen's movies that way, too. But marketing like that takes effort and care, which is one reason the studios make so few highly individual films. More likely, the head of the studio will kill a challenging project by uttering those awful words "It's got a ceiling on it." (That is, its appeal is limited.) What he means is that there's no formula way of selling it *on opening day*. Instead of making the movies he wants and then using the studio's terrific marketing expertise to figure out some way of blasting the pictures through the "ceiling," he allows a single model of marketing success to determine most of his choices.

A contemporary major studio is like a great athlete who's a little nervous, so he puts himself in a straitjacket, somehow buckling the straps on his own, in order to calm himself down. Then he says, "Hey, I can't move!" Screenwriters, directors, and producers, knowing how the game is played, eagerly describe their new projects, however fresh, in terms of past hits ("It's a cross between *Alien* and *Annie Hall* . . . "). After being turned down a few times, they may not bring in fresh ideas. Executives, trying to market the idea overseas and sell, in advance, the all-important "ancillary" rights (network-TV licensing, syndication, cable, home video, etc.), pitch their movies to "the buyers" by referring to those same familiar hits or the names of well-known actors. "The buyers" are those six key overseas distributors, the seven key Japanese, Italian, and German cable executives, and so on. Some studios worry more about "the buyers" than about the theater audience. They wind up making movies for "the buyers." Instead of using the ancillary money as a support for creativity, they get trapped by it. They allow themselves to give up their own judgment at every point.



The old studio bosses had a feel for narrative and popular romance.

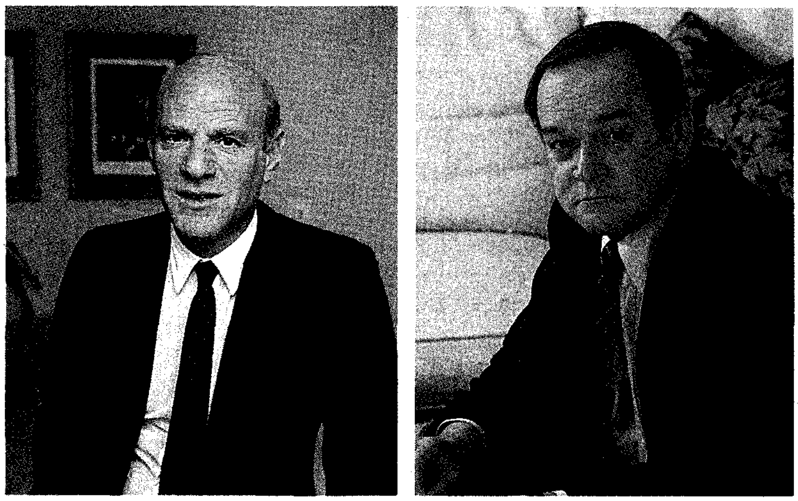
Jack Warner with Bette Davis and Joan Crawford; Irving Thalberg (left) and Louis B. Mayer.

THE SYSTEM ISN'T working for the moviegoer, but it certainly works for the fellows at the top of the studios. If an executive has a string of hits, he may leave the company with a lucrative independent-production deal, or he'll make it to higher corporate levels at his own or another company. Soon he is managing theme parks, a record division, a television network; he gets into the world of the supermanagers and, socially, the world of the super-rich, and he's so far away from people who make movies and go to movies that whatever picture-making acumen he once had may be rendered useless. On the other hand, if an executive is stymied, he may go to another studio, where he gets more power or a better deal. Except for Warner Bros., where most of a commercially successful team, headed by Robert Daly, has been in place throughout the eighties (in Hollywood terms, an eternity), no studio commands sustained loyalty from its executives.

Photographs: top, Phototeque; bottom left, Culver; bottom right, Pictorial Parade.

The shuffling around from studio to studio never seems to stop: Even if an executive shows disastrous judgment or gets caught with his hand in the cookie jar, he seems to do all right for himself. Usually, the worst thing that happens to him is that he's given an independent-production deal.

At the top levels, there's a kind of male club, and unless you betray a great many other members of the club, you don't get thrown out. Why? Because studio picture-making is a business of "relationships" (i.e., friendships with talented people). If you're the chairman of a movie company, you will try to hire as head of production a guy with twenty relationships, even if they are mediocre ones, rather than a smarter guy from outside who may have two or three relationships or none. When a deposed executive comes to the studio and offers a project, you give him a deal. Who knows? In five years, you may be out yourself, he may be back in power, and then you'll need a deal from *him.*



Twentieth Century-Fox chief Barry Diller; Universal head Frank Price.

These days, Hollywood's studio heads are likely to have had their first success in the world of television.

One obvious result of this peculiar game—more dance of death than musical chairs—is that the same bad ideas keep turning up in one place or another. And, of course, the constant executive shuffle is a disaster for everyone else. If a new regime takes over, or a studio changes hands, most of the previous regime's projects are put on the shelf. When Dino De Laurentiis, for instance, bought Embassy Pictures last year, he put all but one of more than 30 projects in "turnaround." Writers and directors who have been forming and re-forming a project for years (at the studio's request) are suddenly cast into Nowheresville. With luck, the idea will be revived at another studio; often it simply dies. If it's too late for the new regime to cancel the old one's projects, it may release them halfheartedly. Why push too hard? The new executives can't possibly get credit for the hits developed by the past regime. They want to make a mark with their *own* hits. And *that* is when the executives are most vulnerable to stupid moves. Overeager, and dying to show the Hollywood community that they have the power and the bucks, they may lunge at a seemingly foolproof money-maker that isn't worth doing; or they may try for their own version of last year's Oscar winner, rejecting every creative element that can't be justified in the terms established by that prestige hit. And so they get taken for a ride by a hustler or a megalomaniac. It's all there in *Final Cut,* Steven Bach's extraordinary book on the *Heaven's Gate* fiasco.

"NATURALLY, WHEN WE CAME IN THE BEGINNING, the door was closed. But Menahem and me, if the door is closed, we come in through the window. And if the window is closed, we come in through the air-conditioning."

Thus spake Yoram Globus, president of the Cannon Group, at a press conference at this year's Cannes Film Festival. "Menahem" is, of course, his cousin Menahem Golan, the chairman of the company (and the man who makes most of the production decisions), and Globus was speaking of the pair's early reception in Hollywood, where to this day they are widely considered scoundrels. Golan and Globus, the "Go-Go Boys," born in the same town in Israel, have built a prosperous company producing crude genre films, and now they are buying everything—theater chains in Europe and America, a big production facility in England, etc., etc. They have also announced, in the last year or so, an astounding number and variety of movies. Action-adventure junk, *Superman IV,* an Agatha Christie lummox production in England, a whole slate of children's films, juicy-sounding projects with Diane Keaton, Whoopi Goldberg, John Travolta, Mikhail Baryshnikov, and many, many others.

They are also trying something that film companies sometimes promise but somehow forget to actually do: They are using their success with trash movies, their ability to raise money and to sell product from one market to another, to support artistically ambitious directors, European and American, in serious projects. Cannon is doing a version of *King Lear* with Jean-Luc Godard, written by Norman Mailer and starring . . . Norman Mailer. (Golan in Cannes: "Norman has five daughters and crazy life.") This sounds like an utterly preposterous idea for a movie, but it's something I want to see. They have announced films by Bill Forsyth (*Local Hero*), Roman Polanski, Hector Babenco (*Kiss of the Spider Woman*), and others. "We think it is an obligation of Charles Bronson and Chuck Norris to pay for Franco Zeffirelli," said Golan at Cannes. The Go-Go Boys are saying yes more often than Molly Bloom.

How do they do it? Until now, they've kept budgets way down and run a lean operation, thereby eliminating most overhead charges to their films. They have dollars coming in, the way the old studios did, from their theater chains. They also manage to minimize or eliminate risk by selling the overseas exhibition rights and perhaps the cable and home-video rights to their films in advance of production. By doing that, they can cover their negative costs. According to Golan, before shooting has begun, the *Lear* project is already $1 million in the black from these "presale" arrangements. Hollywood insiders insist that for Cannon, the announcement of a film is the mere starting point of this fund-raising operation. "They take an ad in *Variety* and then see who salutes it," said one industry reporter. "Who knows if these films will get made?" But Golan, in an emotional telephone interview last week, insisted that Cannon never takes out an ad without signed contracts with artists. "Ninety-five percent of the movies we announce get made," he shouted.

Their methods are slapdash, impulsive, intuitive, and some people do not trust them. But Golan denied rumors that some American artists working for them are demanding certified checks.

I asked a producer who is working with them, "With everything Menahem has to think about, how does he have time to read scripts?"

"Read?" said the producer, as if he had never encountered the word before. "*Read?* He doesn't read scripts. He goes by his hunches, by the names on the project, by what people whis-

Photograph, right: Lester Sloan/Woodfin Camp.

A MAJOR PART OF THE CREATIVE ENERGY IN AMERICAN MOVIES RESIDES IN THE SO-CALLED INDEPENDENTS.

per in his ear. Listen, the big studios have their system of readers, story editors, story-department heads, assistant producers, and all the rest, yet Menahem, just by using his instinct, couldn't do *worse* than they do."

Skepticism dies hard: The history of movies is littered with corpses of past producers who played their hunches. Yet by supporting interesting people, and then staying out of the way, Golan and Globus may bring out some startling movies. They are likely to bring out some startling failures as well, and perhaps more to the point, a great many half-baked films. A top Hollywood executive I talked to roared with laughter at the mention of Cannon's name: "They're a joke, a complete joke. Every agent in town is dusting off his unsalable packages. No way are they going to make it." Maybe so, but some of those rejected ideas might be good. The great thing about Golan and Globus is that they are getting things *moving*. And their whole method, their deli-counter manners, their recklessness and shrewdness combined, amount to a hilarious critique of the modern American corporate studio. Even if Cannon makes only half the films it announces and, of those, only half turn out to be any good, it's a revolution.

Cannon's Yoram Globus, Menahem Golan.

Having prospered by making crude genre films, Golan and Globus are adding prestige projects to their lineup.

MANY OTHERS are doing what Cannon is doing, only on a smaller scale. Though Cannon now commands many of the appurtenances of a major studio, it is still called an "independent," a very confusing term that covers a tremendous variety of companies and individuals. Many of the junko walking-to-the-graveyard movies that open and close in ten days are made by independents. At the same time, a good part of the creative energy in American movies resides in these independents, some of which, literally speaking, are dependents—they require studio financing or distribution. Included in this group would be producers like David Geffen (*After Hours, Lost in America*) and Saul Zaentz (*One Flew Over the Cuckoo's Nest, Amadeus*), who run relatively small companies, do one movie at a time, put everything into it, and let the studios handle distribution. Geffen has shown a talent for contemporary subjects, Zaentz for class projects with weight. On the other hand, a producer like Edward R. Pressman (*Plenty*) has many things going at once, ranging from wall-bangers with Cannon to the extraordinarily risky and bold *Good Morning, Babylon,* an English-language film about Hollywood in the days of D. W. Griffith, directed by the great Taviani brothers.

A small company can avoid some of the disasters of studio economics—union agreements that send budgets spiraling, studio overhead that gets charged to each film made in-house and turns the spiraling budget into a money-consuming tornado. The independents work with the actors whose prices haven't gone through the roof, or with high-priced actors willing to accept low or deferred payments (as William Hurt did on *Kiss of the Spider Woman*).

Some of these small companies do everything themselves. They are creating, as Cary Brokaw, president of Island Pictures, puts it, "a totally different correlation of dollar invested to value." Hemdale made *Salvador,* with its dozens of characters and its crowd scenes, for $7 million; Atlantic Releasing has completed a version of Leonard Michaels's novel *The Men's Club,* starring Roy Scheider, Frank Langella, and Treat Williams, for $4 million; and Island is bringing out Jim (*Stranger Than Paradise*) Jarmusch's completed third feature, *Down by Law,* which cost exactly $1.1 million dollars. I've seen *Down by Law,* which is opening in the fall, and I can praise it without the slightest apology for the scale of the production (which is certainly small). It's a terrific movie, and it couldn't have been made by a modern American studio.

Yoram Globus has said that anyone losing money on a film costing less than $5 million is simply unprofessional. Why are the independents so bullish? Because they've got a steady buyer—the home-video companies, which are often willing to put up 30 or 40 percent of the budget in advance of production. A company like Vestron Video buys the rights to distribute the film on videocassette in the United States and Canada—assuring itself a steady flow of product. With this much money committed to a film, the independents can then play the game of "selling the pieces" (the cable rights, overseas distribution, and so on) and raise the rest of the budget without too much trouble. They may be trading away a good part of their profits, but at least the picture gets made. In the jargon, they have "eliminated their down-side risk," a pleasant situation that leaves them free to *try* to make a good movie.

When the studios eliminate *their* down-side risk, most of the time they still make the same dumb movie because they are eager to pull everyone in on opening day. They want the smash; they're not interested in the modest profit. The independents, opening their movies slowly, with campaigns geared to individual cities and aimed at specific segments of the audience, know that they will never pull everyone in. Whatever its limits (and there are things even the Taviani brothers can't do for $5 million), that system makes sense.

IS THE VCR FRIEND OR FOE? THE EVIDENCE HASN'T BEEN sorted out yet. On the one hand, the films that build up the largest volume of sales and rentals in the video stores are generally the same ones that have done well in the theaters. The theatrical opening is still necessary to build "awareness" (few people are interested in the movies made directly for the box). So the more hair-raising predictions—that the theatrical film will simply vanish, for in-

Photograph by Philipp Ledru/Sygma.

stance—are mere wind. On the other hand, whenever there's a box-office slump, industry types announce that the VCR is nibbling away at theater attendance. The number of families with VCRs keeps growing (more than 30 percent of American households by the end of the year), which means little in itself. Some families may be using it as a substitute for moviegoing, others as a mere supplement. A few of the theater owners, citing European studies, are even saying that individual use of the VCR declines precipitously after a year or so—when the novelty has worn off. In any case, a couple of big hits have a way of making video panic look silly.

Here, as elsewhere, teenagers will probably lead the way. One recent study suggests that American teenagers have begun to change their habits. Two years ago, a group of, say, five kids would have trooped off together to see a movie at a shopping mall. Now they will rent three movies from the video store, buy a six-pack of beer, and watch the movies in someone's house. The shopping-mall evening, centering on one movie, would have cost about $35 (with popcorn and Cokes). The video evening, with its *three* movies and its make-out-party mood, costs less than half. If this begins happening on a large scale, the implications are considerable. For one thing, it could mean that a few movies might be made for adults again.

The only answer to our question: At the moment, the video company is the theater owner's potential enemy but the moviemaker's clear buddy. Vestron, for instance, has been putting money into *everything*. In the words of a Hollywood wag, they will finance anything that's translucent—even a *condom*—if it has images on it. But it's their growing support of good stuff that gives hope. Every independent producer I spoke to said that getting a serious film under way is easier at this moment than at any time in the last ten years.

IT'S IMPOSSIBLE NOT TO ROOT FOR AMBITIOUS INDEPENDENT companies like Island, Hemdale, Cinecom, and the others. At the same time, whenever I think of the independents, I pray with the fervor of a would-be convert that their movies turn out to be something more than earnest, liberal productions with impeccable humanist values. If the abiding sin of the big-studio film is crass impersonality, the abiding sin of the serious indie production is high-minded rectitude. If the majors have lost their soul to greed, the independents could lose theirs to respectability. Geraldine Page's Oscar-winning performance in *The Trip to Bountiful* was admirable, but adapting old Horton Foote plays is hardly the answer to the problems of the American cinema. For the independents, safe, public-TV middlebrowism could be a trap: There's certainly an audience for it. Lots of moviegoers who say they are disgusted with the infantilism of the mainstream product really just want nice movies with good manners. But the art of American movies can be saved only by audacity—the kind of audacity, say, that the Coen brothers demonstrated in the independently produced *Blood Simple*.

What I want most of all—what would make everyone feel good again—are great American *commercial* movies. Films like *Witness* and *Down and Out in Beverly Hills*. Only *more* of them. The American commercial movie has an excitement that nothing else in the world can match. Why else would people everywhere flock to see even our *lousy* movies? (A film-critic acquaintance from Belgrade says that as many as *90 percent* of the theaters there may be playing American movies at any one time.) The studios used to produce quite a few great movies and still earn a penny or two. Only about a dozen years ago there were pictures like *The Godfather, The Godfather, Part II, The Conversation, The Last Picture Show, American Graffiti, Cabaret, Nashville, McCabe & Mrs. Miller, California Split, Chinatown, Taxi Driver, Shampoo, Dog Day Afternoon,* and *Carrie.* These masterpieces, or near-masterpieces, were all made within a commercial system.

Looking ahead, the view is generally dismal. Someone in a position to know tells me that the current level of production executives at the studios—the ones overseeing the development of projects—is abysmally low. "That means we're going to see a shitload of terrible movies eighteen months from now," he says. On the other hand, there are a few bright spots. The renascent Disney, headed by Michael Eisner, is making some good movies. It has signed Bette Midler to a long-term contract; it's got *The Color of Money,* Martin Scorsese's sequel to *The Hustler,* coming out at Christmas; and it has sent Barry Levinson back to Baltimore, where he triumphed with *Diner.* A new regime at Fox, under Barry Diller, is beginning to show signs of life. David Puttnam may turn Columbia around. Dino De Laurentiis now has his own American studio (in North Carolina) and is churning out movies. When critics get together, they recite these facts over and over like believers praying for miracles. Unless someone comes through, it's march into the desert and chew on the cacti and lizards.

NO MATTER HOW VOCIFEROUSLY THE CONGLOMERATES demand profits, the fellows running the studios *could* make more interesting choices. After all the market studies, the brilliant selling strategies, many films fail at the box office. They may earn back their costs or even go into profit from the ancillary markets, but that often takes years. In the theaters, most fail. Indulging the fantasies of the powerless, we might speak to the studio heads as follows: If you are going to fail two out of three times, then why not try something interesting? You don't have all that much to lose. It's part of your job to flatter the conglomerates into believing that an occasional sacrifice to art is one of the most glorious reasons to own a movie company. If you think you're going out on a limb with the choices you are making now, you are probably fooling yourself—or you're spending too much time talking to one another and measuring your moral victories with a caliper. If you feel that all the projects on your desk are stale, then hire some people from outside the movie business (this is not a job application). . . .

Approach it another way. Some of the studios are raising money now through limited-partnership offerings—i.e., paper companies that sell outside investors shares in a fund that pays for production. If the films are successful, the investors get part of the profits. In other words, the studios are giving up some of their profit participation in return for a steady flow of production money. A studio can raise, say, $100 million for a whole slate of pictures, and it doesn't have to justify each project to anyone at a bank. No one is looking over the studio boss's shoulder—the investors are miles away. As far as I know, no studio has yet exploited this arrangement to make bolder choices. Why not let the safer ideas pay for the riskier ones? If the slate yields two big hits, then the next time the studio asks the investors for money they won't be bothered by the two brilliant little pictures that only broke even.

In the end, one falls back on the platitudes of Oscar-night eloquence. At some level, every ambitious and talented person in American movies believes in "honor" and "courage" and "commitment" and all the other terms that bring tears to industry eyes once a year. Woody Allen can always be counted on, but apart from Woody, the chances for even a few good movies in 1987 and 1988 depend on the conscience of those few directors who are very powerful at the moment—Spielberg and Sydney Pollack and Paul Mazursky and Ivan Reitman and eight or ten others. They can make the system work for them. And the studio executives? Even the most callow executive cannot be content with the prospect that the words HE RAMMED KARATE KID III THROUGH THE SYSTEM will be engraved on his tombstone. Menahem Golan might accomplish more than that between bites of his pastrami sandwich. Just being successful may not be enough for anyone. Movies are an art form after all. ▬

BLOOD LINES

CONFESSIONS OF A SOCIETY COKE DEALER

BY ANDREW REEDE

BEFORE ME IS A QUARTET OF highly successful, respected, rich young socialites. They are performing duck squats in my apartment at 6:30 on a Saturday morning. How resplendent they appear in their Paul Stuart tuxedos and their *haute couture* gowns! Their combined trust funds must equal the gross national product of Haiti. Nonetheless, I have them in the throes of their fairly predictable need. Yes, they have decided that their appetite is more insistent at this ungodly hour than the echoes of intelligent conscience. If their need is so compelling, I have decided, they must pay to satisfy it. And yes, incredible as it sounds, these beacons of emerging American society do squat and quack and flap their gilded arms like ducks—all in good humor, of course—just to qualify for that special high-octane solvent of America: cocaine.

I witness this scene, as I have many others like it, because I am the one dealing cocaine, albeit on a rather small scale. And so I get a unique insight into the tragicomedy of the New York social circus—a world in which great wealth creates dramatic needs, and where last year's recreational user becomes this year's veteran drug abuser. I have had to weigh a customer's craving against his fitness, as well as bear the awkwardly moral burden of judgment. I have also seen the delicate balance of power and pathos in New York high society.

It's a balance that seems almost amusing when one reads "The New Snobbery," a recent *New York* cover story by Patricia Morrisroe, which offers a portrait of society's emerging "New Four Hundred." Today's elitists have family names instead of family fortunes, we learn. Still, they keep up a good front. They put on black tie and party gown to dance for the benefit of whatever cause appears inscribed on their invitations—knowing, from their committee lists, that *their* sort of friends will be there, as they were the week before. While the *New York* article makes fun of this movement, it never describes the sight of the group of young conservatives who rush to the bathrooms of those ballrooms to satisfy drug habits that have grown—not diminished—in the eighties.

Take S. H., for example, angel heiress to a Midwest fortune. Bright, beautiful, and young, she arrived in New York and was immediately wrapped in the obsequious layouts of a fashion magazine as *the* prototype of her pristine generation. After only a few seasons as a celebrated fashion model, she is already notorious because of her outrageous, irrational, coke-induced behavior. Now S. H. has asked me to visit her as she packs her things to leave town. I haven't seen her for six months and am amazed at how she looks. She's almost frumpy, the product of too many liaisons with late-night drugs and alcohol. I ask her about her drug consumption and about the debts she has left scattered around the city. She quickly becomes incensed, says she hardly ever touches cocaine, and as for the thousands of dollars in debts, she claims she will repay them the following week. I apologize for making her mad but point out that if she's lying to me, she's probably lying to herself, and should seek professional help. "I'm too rich to lie," S. H. shoots back. It's only when I speak to her former roommate that I learn she is still doing at least a gram of cocaine a night, still wasting her precious youth on the pursuit of illusory goals.

ONE OF THE MORE CURIOUS aspects of the romance that some of the young rich have with chemical dependency is the way it brings them in contact with the shadowy underworld of people who eke out an often meager existence

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The author has used a pseudonym.

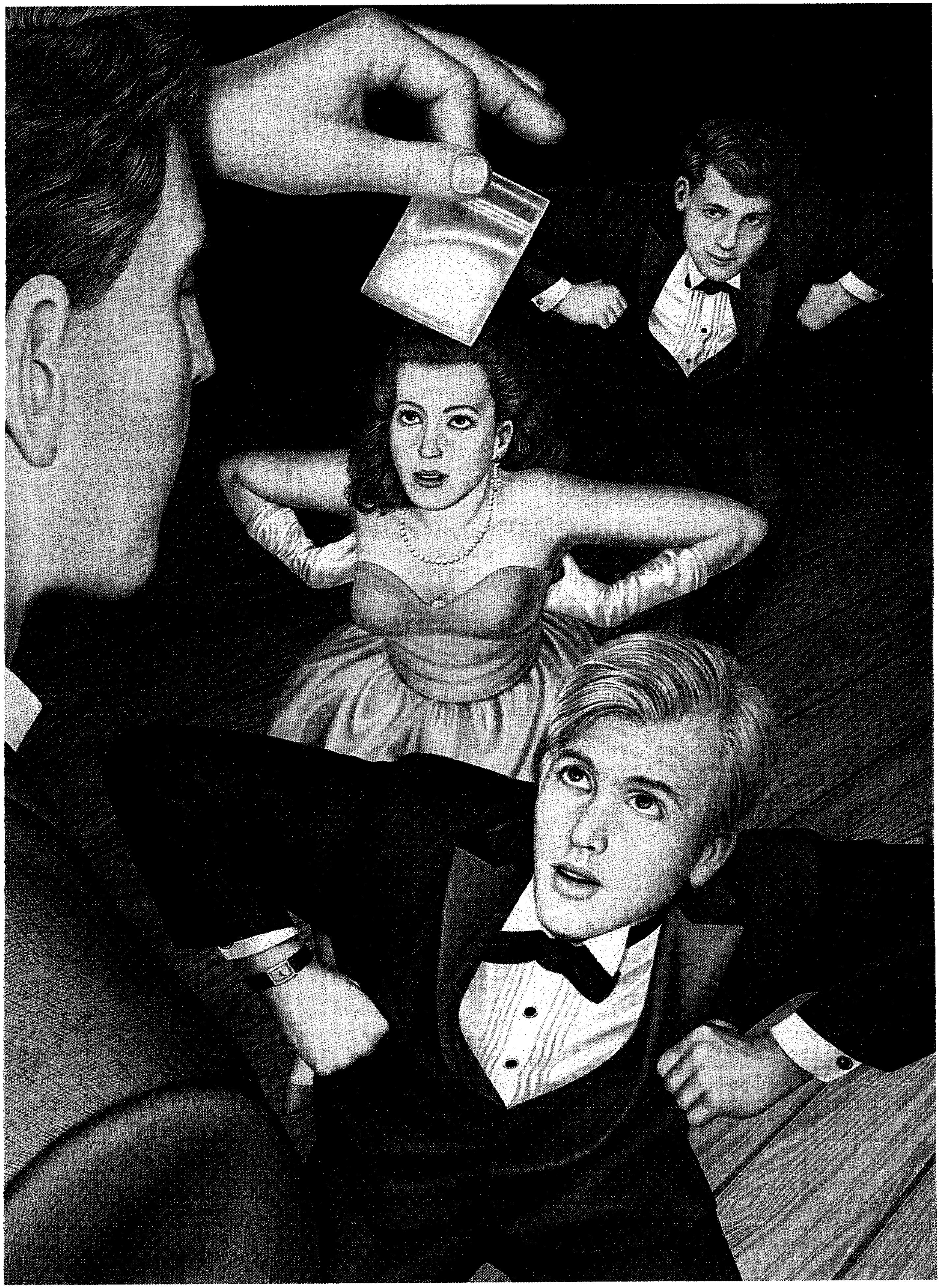


ILLUSTRATION BY DANIEL KIRK

HIGH WIRE: *Feeling immune to boredom and ordinary life, the young rich also often feel immune to drug addiction. When the seas get choppy, they can always sail into expensive detoxification clinics.*

dealing drugs. "Slumming it" has always held a pungent fascination for the very rich; taking drugs is sometimes a way to overcome the neurotic isolation that goes with a sizable trust fund.

One New Year's Eve binge with Barbara, a spunky member of a *Forbes* 400 family, lasts for days. Barbara, like many of the people I know, snorts cocaine like an athlete testing her stamina. Rather than drink men under the table, she flaunts her feminism and independence by consuming ridiculous amounts of the drug, often babbling to a wall, while all others in the party have buckled under the sheer weight of physical exhaustion. Having zipped through six or seven grams over two nights, Barbara is hungry—not only for more but for her "earned privilege" to meet my source.

Fair enough. I take Barbara on the subway to Queens the first night of the new year. Perhaps it's inevitable that we both fall asleep and find ourselves waking up in Forest Hills. I plead with her to give up the idea, but her will is formidable; I realize that she is as hooked on her fascination with the drug subculture as she is on the drug itself. What a strange moment it is when I introduce Barbara to the Peruvian woman who lives with her three kids in a one-room walk-up. Barbara has been to Machu Picchu and speaks some Spanish, so there is a basis, if somewhat surreal, for socializing.

Fortunately, the meeting is brief, and we return, "rewired," to Manhattan. As she walks down Broadway, Barbara pops Dristan nasal decongestants and washes them down with Tab. She demands that I find someplace where she can snort her next gram.

Of course, not all dealers are impoverished; rich people are dealers, too. At first, it's a way of subsidizing their own habit. Soon they're middlemen between other extremely wealthy abusers and their own source. The young rich profiled in *New York* say they hark back to the days of Puritan rectitude and civic-minded Wasp charity; for some of their set, though, the harking must be done when they're not dealing or snorting cocaine.

One reason for their cavalier attitude may be that many of the New York rich associate with the foreign rich, who in their own countries live like dictators or royalty, above the law.

Roberto, a scion of a baronial Latin American real-estate family, often overindulges—which is easy, because he deals. One day I visit him at his Fifth Avenue penthouse to pay off a debt. He is asleep, though, and his girlfriend bets me a hundred dollars I can't wake him. I try everything from yelling at him to jumping on the bed, but Roberto won't budge. Then I flip hundreds of dollars in bills like playing cards in front of his nose. Slowly, his eyes open and he rises ghostlike from his dreams. Funny, I remark to his girlfriend, how even the most traumatized of cocaine noses can still smell that aroma peculiar to American $100 bills.

SOME OF THE YOUNG RICH TODAY are at least as deceptive as they were twenty years ago, when they posed as homeless hippies. Now they convey the impression that they are returning to their conservative family roots and care more for lineage than lines. But that's not my experience. I find they care even more for drugs than their hippie forebears did.

Take M. B., a straight-A product of a blue-blooded prep school, a third-year Ivy Leaguer whose only abnormality is how normal she appears to be. M. B.'s family is worth well over $100 million, and yet M. B. spends her free time selling cocaine. Why? As with some other rich people, M. B.'s crime career has less to do with profit than it does with psychology. Selling drugs is a way for her to be assured of a constant coterie of "friends" with whom she can party the dark night away.

I can see M. B.'s need for genuine companionship. Often I tell her that to understand the real world she should come to New York with a hundred dollars, spend a month here, and get a job after her hundred dollars has been spent. M. B. can't comprehend such a suggestion. She is used to taking the Concorde to Paris for spring break and spending $5,000 in an afternoon of shopping.

Eventually, M. B. collides with reality during final exams. I hear from her on a balmy spring evening; she's calling from the school infirmary. Despite promises that she would eat properly, she has fainted and is calling to apologize. Wanting to lose weight, she has had only peanuts and coffee for five days while consuming cocaine.

"How could you be so stupid?" I ask, beginning finally to think of the ramifications of my own dirty business. There is a pause on the telephone, and then M. B. answers, "I guess I was born that way."

THE YOUNG RICH MAY NOT BE, as F. Scott Fitzgerald once said, different from the rest of us, but they certainly do *think* they are. Feeling immune to boredom and ordinary life, they also often feel immune to drug addiction. They test that immunity with the fervor of religious zealots testing their god by trying to swim to Europe just to see if they will be saved. When the seas get choppy, the rich can always sail into expensive detoxification clinics. Such cushions don't save them, however, from being humiliated in front of their peers.

One night, a brother-and-sister team from a *Forbes* 400 family comes over to my apartment to snort a few lines. I'm somewhat surprised. I know them from another era and another world, and have always felt embarrassed that they know I do something as crass as deal drugs. A gram or two later, the brother leaves, but the sister stays. Shortly afterward, she vomits on my sofa.

"Oh my God," she exclaims, "I'm terribly sorry." So am I, when I learn that she has lost lunch because she took heroin before her visit.

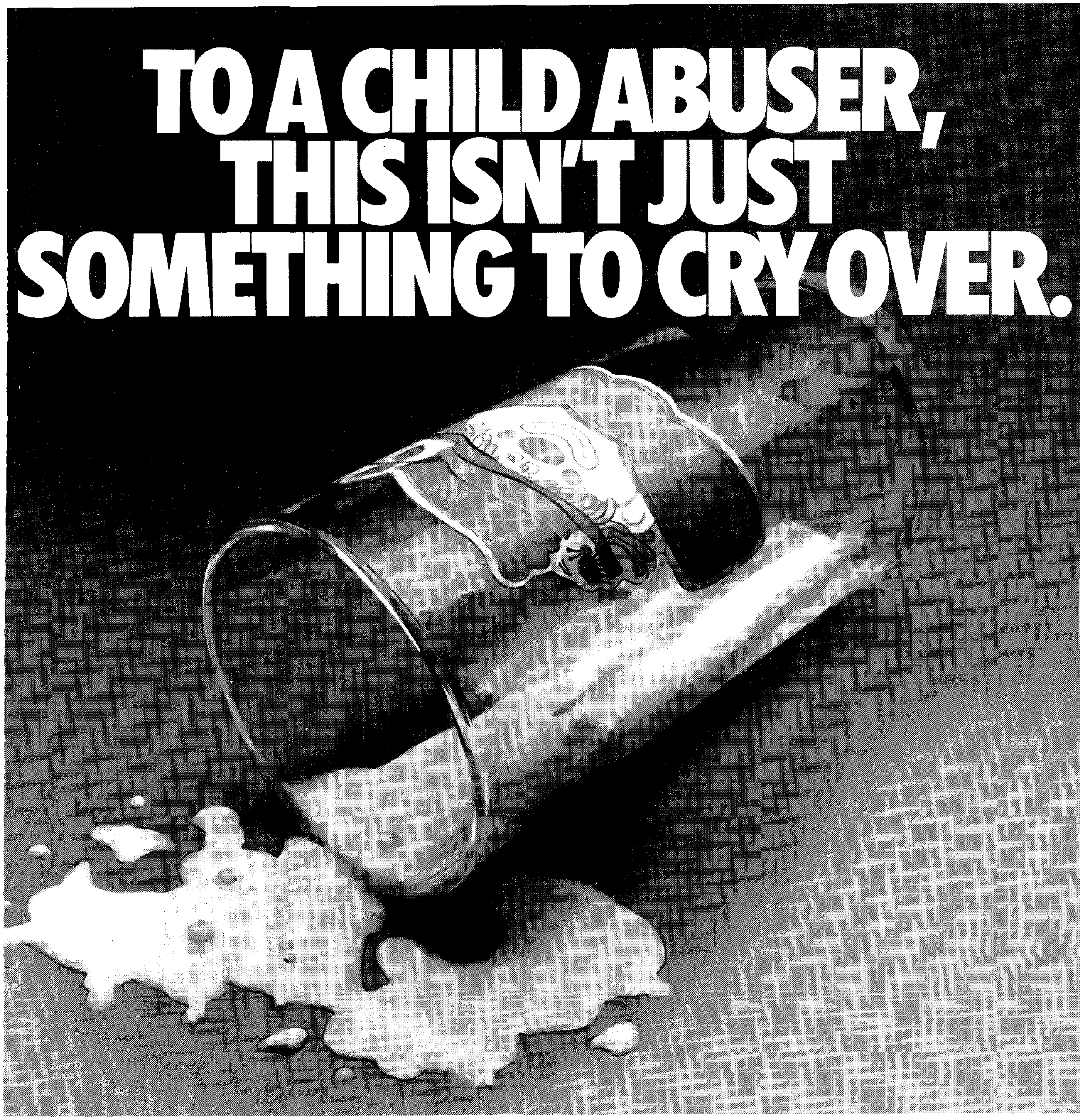
"You poor thing," I say, wiping the vomit off the sofa, "don't you know better? Cocaine is bad enough; heroin will kill you." She stares at me with a look of innocent hurt. "I didn't mean to do it," she says. "It's just, well, I took most of the heroin earlier to keep my brother from doing it. It's really because of him that I got sick. Heroin is really bad for him."

Touching, yes?

Stories like these and my experiences at so-called exclusive dances, where clients try to buy cocaine with the insistence of moths zeroing in on a light bulb, make me stop and think. About what I am doing, and what all these people around me are doing, and what we do to one another.

I know it sounds ludicrous for a cocaine dealer to stand in judgment of other people. But I think they're wrong, so I've decided to pioneer a *newer* snobbery—the hell with them. They're not *worth* selling drugs to. And I, for one, have better things to do with my time than associate with the broken-down heirs to American wealth. Let some other sap service their idiot needs. For my money, dealing cocaine is like being a wet nurse to spoiled brats. Faust negotiated better guarantees from Mephistopheles.

TO A CHILD ABUSER, THIS ISN'T JUST SOMETHING TO CRY OVER.



At one time or another, all parents lose their patience with their children.

What makes some parents cope and others abuse or neglect their children often depends on the same thing:

How their own parents dealt with frustration.

You see, the sad truth is, many child abusers were themselves the victims of abusive and neglectful parents.

Unless something is done to break this vicious cycle, a family tradition of child abuse is passed from generation to generation.

What we're doing at SCAN-NEW YORK has been remarkably successful in changing the behavior of child abusers.

As incredible as it seems, we've helped 80% of the hundreds of parents who've stayed in our program for two or more years.

The way the program works is simple. We send our specially trained volunteer parent-aides and social workers to visit the abusive parents regularly, offering them companionship as well as counseling.

By giving these troubled parents the love, support and understanding they never received as children, we're able to teach them alternative ways to cope with their frustrations.

As a result, the parents are able to pass along these positive feelings to their children, keep their families intact and prevent the need for long-term foster care.

But, to keep the program running, it takes more than just moral support.

Screening over 600 prospective parent-aides a year and providing a 24-hour-a-day crisis service for SCAN families takes money.

Money that comes from individuals, foundations and corporate donations.

Since SCAN is a nonprofit agency and contributions are tax-deductible, be generous.

Help us give child abusers someone to reach for besides their children.

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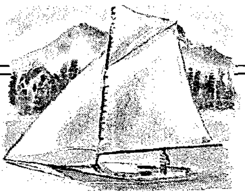
HELP US BREAK THE VICIOUS CYCLE OF CHILD ABUSE.

This message sponsored by Shearson Lehman Brothers Inc., an American Express Company. Photography By Cailor/Resnick Studio

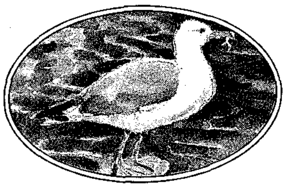


MAINE STAYS

Scouting the Down East Resorts · By Jennifer Cecil

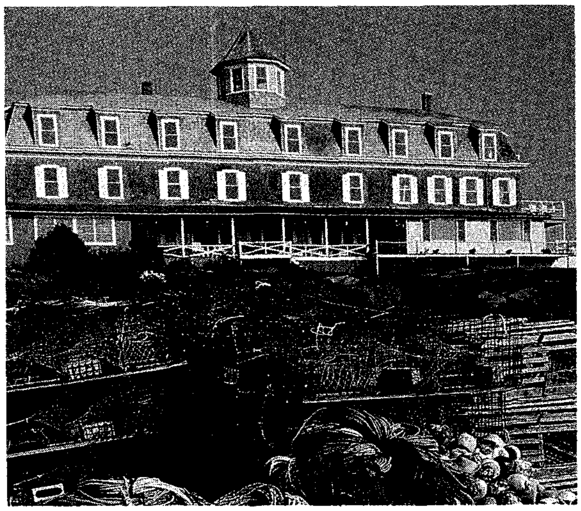
THE NATIVES MAY BE FAMED for Yankee reserve, but nothing else about Maine is reticent. Color the Pine Tree State lobster red, mainsail white, and wild-blueberry blue. Take your senses to Maine for a stirring vacation. The breeze rustling the alders wafts woodsy scents into your whitewashed room; the rhythmic sputter of a lobster boat is sharp and clear.

In Maine, inns and resorts are snug havens from the rigorous weather. The eleven accommodations noted here reflect their surroundings and the period in which they were built. None of them *too* lavish, they range in style from a crenellated Queen Anne-style cottage to a Maine-plain island sanctuary. If the lodgings are booked through the summer, consider fall. Several inns stay open all year, and resorts in the colder latitudes Down East rent rooms even though their dining rooms have closed. A 7 percent sales tax must be added to all room bills; applicable service charges are listed.



Kennebunkport

ACCESSIBLE KENNEBUNKPORT, 25 MILES southwest of Portland, is captivating—off-season. Come summer, this classic post-Revolutionary village and its sweeping Atlantic beaches prove too alluring. "Kennebunkport just gets to be a mess," grumbles one survivor, sick of congealed traffic and crowded trinket shops. In July and August, head for relative isolation on the Pemaquid or Penobscot peninsula or unspoiled Deer Isle. Save the Kennebunks—port, town, beach, and river—for fall, as we did.



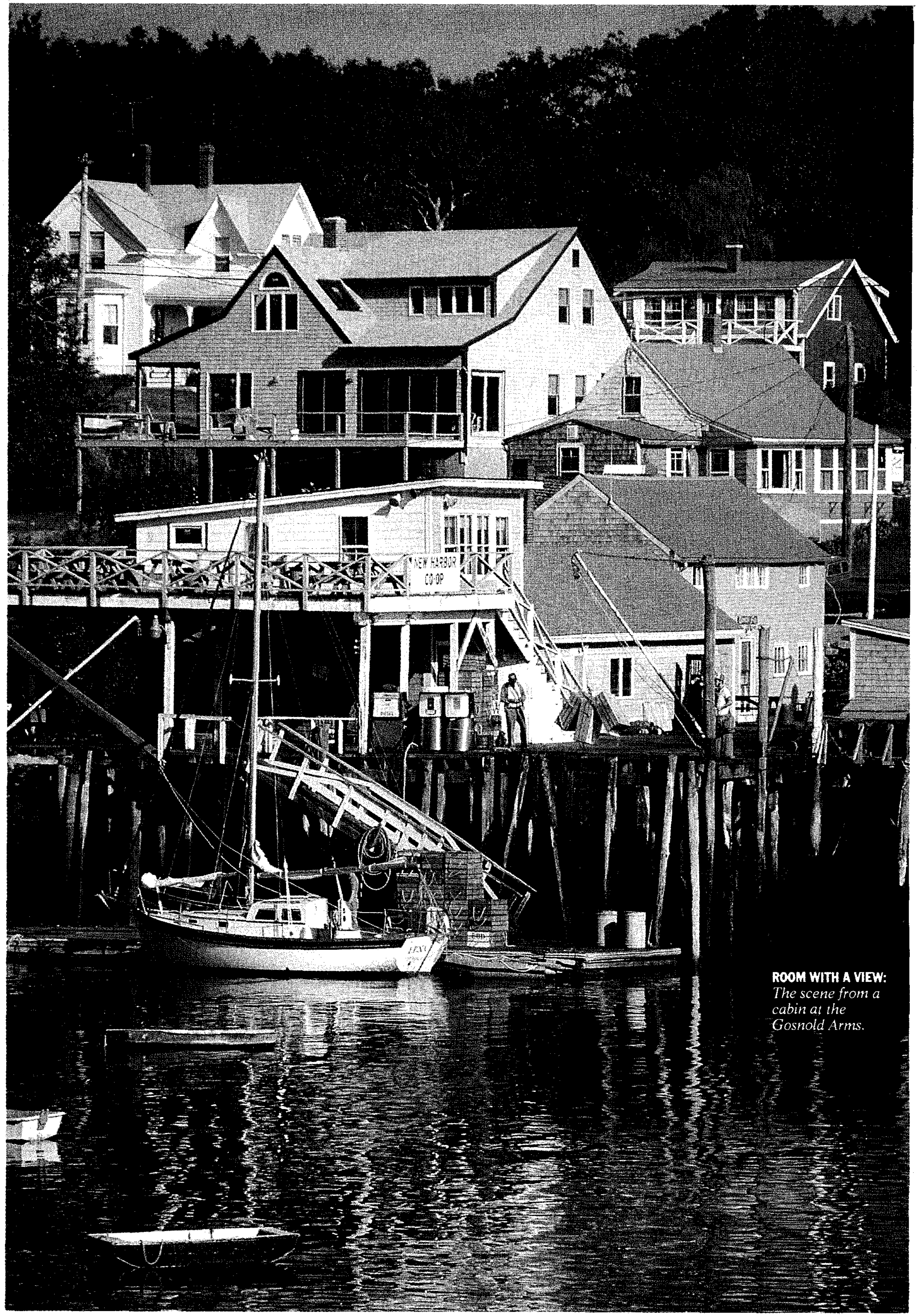
UNPRETENTIOUS BUT COMFORTABLE: *Island Inn.*

Woodsmoke mingled with the scent of black-currant tea in the lustrous parlor of the **Captain Lord Mansion** when we checked in last October. Despite the appeal of the canopied tiger-maple four-posters in our scrupulously appointed room, I was dismayed because I hadn't reserved one of the eleven bedrooms with an inviting fireplace. But the glow of the fire in the Colonial-blue common room, with its chess kibitzers and its chattering shoppers back from the discount wars of Freeport, cheered me up.

The symmetrical 1812 mansion is the most prominent of the stylish Federal houses built with Kennebunkport shipping fortunes. We strolled the strawberry-bordered brick path, aware that the green-shuttered, yellow clapboard house had been home to seven generations of Lords before 1972, when it became an inn. Inside, along hallways layered with portraits, plants, and ancient toys, we found sixteen *faux*-mahogany bedroom doors bearing the framed names of Lord ships, neatly cross-stitched by co-owner Beverly Davis.

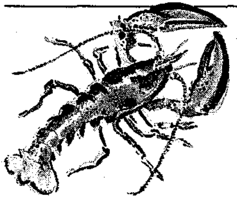
Bark Americana, our ample pineapple-papered bedroom, was multigenerational: A reddish old wagon acted as a coffee table beside the plush Victorian sofa; the tall armoire and matching dresser looked middle-aged; and the ivory quilts, the plaid bedspreads, and the fiberglass shower in the spotless bathroom were young—circa 1985. In Bev's jumbled little shop downstairs, you can buy Maine knickknacks, such as the polka-dot pincushions and pineapple coaster decorating our room. Seated among the baskets of apples in the kitchen, we breakfasted on dark, spiced fruit breads (a Maine mania) and a boiled egg.

ILLUSTRATED BY ROBERT WAMBSGANSS


NEW HARBOR CO-OP

ROOM WITH A VIEW: *The scene from a cabin at the Gosnold Arms.*

PHOTOGRAPHED BY TED HARDIN



MAINE ECCENTRIC: *My "room" at the homey Gosnold Arms, in New Harbor, was a pilothouse, plucked, helm and all, from a steamboat and set beside the bay.*

The mansion is booked to its lovely octagonal cupola throughout the year. Suspicious of this popularity (which turned out to be entirely justified), I spent my first night in Kennebunkport at the **Old Fort Inn.** For families with children over seven, it's a better choice than the couples-oriented Captain Lord. "Inn" is a misnomer, for this is a dandy small resort near the surf-battered tip of Cape Arundel. There are rental bikes, a tennis court, and a rectangular blue pool that's separated by a deck and glass doors from the serene living room, where we ate the requisite breakfast breads from wicker trays.

Our great yellow-and-green room, one of fourteen in the garagelike stone building behind the trim main house, came complete with a spotless, well-equipped kitchen, a color TV, and a tempting bowl of strawberry candies on the table between the exceptionally firm double beds.

Only a few steps from the inn is Ocean Avenue, which curves past shingle-style twenty-room cottages built by rusticators, the Thoreau-inspired back-to-naturists who colonized Maine's coast after the Civil War. This is Republican territory, they say, and George Bush's imposing house sits astride Walker's Point to prove it. We drove slowly past the great cottages, then wandered the hikers' strands of choice: crescent-shaped Gooch's Beach and lonely Parson's Beach near the estuarine Wildlife Sanctuary.

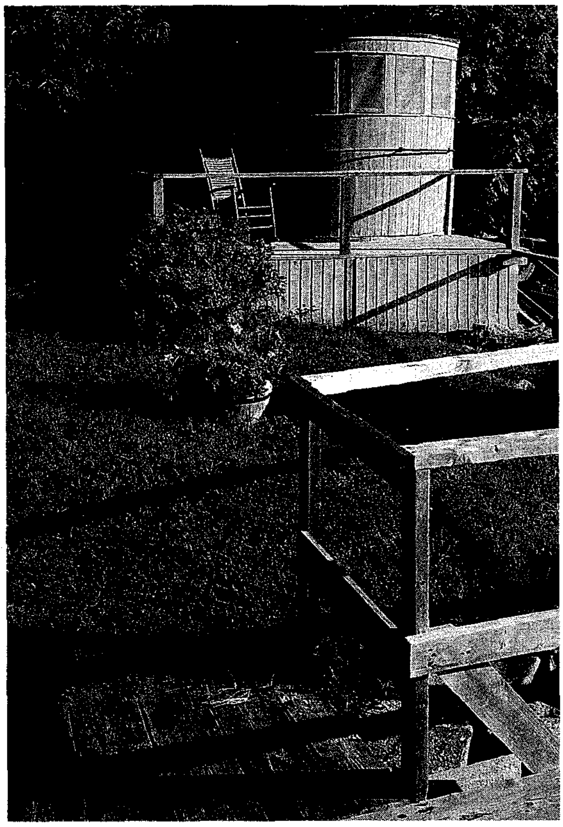
Shopping is a big deal in these parts, but other than L.L. Bean in Freeport, I found nothing exceptional in either the gentrified shacks of Perkins Cove or Kennebunkport's Dock Square. More original were the antiques sold at Charles III and Marie Plummer Goett—shops housed in mansions near the Captain Lord. Also original: the fare at two sterling restaurants.

The talented chef who created the intimate Cafe 74 is a nouvelle-cuisine adept. But this is not lean cuisine. Threads of radicchio and sorrel flavored the mango sauce moistening our slices of lobster and smoked-shellfish terrine. There was Pernod and thyme in the creamy, revisionist scallop chowder. A wicked poached Norwegian salmon swam in ginger-flavored beurre blanc. I couldn't manage dessert.

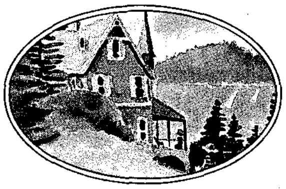
At the gently staid, candlelit Kennebunkport Inn, a teriyaki marinade tinged the bacon-rolled scallops, and the pumpkin soup was rich and hearty. The admirably grilled swordfish and gingered lamb chops were followed by chilled raspberries. Leave the turnpike for either restaurant, but don't stop in without a reservation.

The **Captain Lord Mansion,** Pleasant and Green Streets, Kennebunkport, Maine 04046 (207-967-3141), is 335 miles from New York. Through December 31, rates are $79 to $129 a night, double occupancy. Breakfast is included. The rates change off-season (midweek in November and December and from January 1 to May 22). The inn is open all year. A.E., M.C., V.

Old Fort Inn, Old Fort Avenue, Kennebunkport, Maine 04046 (207-967-5353). Through December 13, rates are $70 to $92 a night, double occupancy; the suite is $115 a night, double occupancy. A continental breakfast is included. The inn closes from December 14 through April 24, 1987. A.E., M.C., V.



SNUG: *The Pilot House, a Gosnold Arms cottage.*



Monhegan Island And Pemaquid Point

LIFE ON ISOLATED MONHEGAN ISLAND IS stripped to essentials—and it's as bracing as the extraordinary surf-lashed island itself. There's no radicchio twelve miles out at sea, but ample provisions, kerosene lamps, and wood stoves sustain the 75 year-rounders—mostly lobsterfolk—and the 300 summer people. Weathered cabins occupy only a small, delimited portion of this rockbound drop in the Atlantic. Virgin forests, windswept fields, and monumental headlands have been left undisturbed—and accessible to all.

Stay at the cupola-capped Island Inn, cresting the hill above Monhegan's protected harbor, where "luxury" means generated electricity and the accommodations are comfortable—period. Or sleep on the mainland—at New Harbor, perhaps—and book a day trip to Monhegan on the launch *The Hardy.* Try the homey Gosnold Arms, where my "room" was a pilothouse, plucked, helm and all, from a steamboat and set beside the bay.

Island Inn will reserve space aboard the mail boat *Laura B.,* on which we breezed across a sunlit Atlantic. (Returning, we had heavy weather and several pale passengers.) Boat docking, like the sunset, is island theater. By 11 A.M., there's not a vacant seat outside the shingled old (1850) inn, as people gather to watch. Past this throng, and the jigsaw addicts on the porch, we found owner Robert Burton, who directed us up the acrylic-carpeted staircase to an elongated double-bedded room with an arresting view of bald Mañana Island and the harbor. If Levolor blinds, black-and-pastel floral curtains, and a variegated-pink carpet seem incongruous here, remember that neither Monhegan nor the meticulously run inn tries to be adorable. "That's the *real* Maine," a local editor said about this polyester practicality.

So settle with the loyal clientele into the island-eclectic living rooms and the sunny, pine-paneled dining room. Watch the lobster fleet through the dining-room windows as you savor fresh halibut and seafood lunches, pancake breakfasts, and, on Sunday, a roast beef–seafood

CIVILIZED: *The hallmark of Pilgrim's Inn is well-bred conviviality. Dinners at the inn are—with reason—a hot ticket on Deer Isle.*

Newburg–tabbouleh–and–Jell-O sort of buffet. The Monhegan store sells wine and beer: drinking in the rooms and on the lawns only, please.

Seventeen miles of marked trails crisscross the island. So we laced up sensible shoes and took to the Cathedral Woods in search of a fanciful bark-and-twig fairyland. We hiked to the cliffs through meadows thick with field flowers. Seals played off Pebble Beach, and sun worshipers basked among the Sunday painters on Burnthead. Thistledown floated by Rockwell Kent's house—now Jamie Wyeth's. Between stops at artists' open houses we grabbed a hot haddock sandwich at the Periwinkle Coffee Shop and forgot "cuisine," boutiques, and our newspaper. IF YOU CAN'T ENJOY THE NATURAL BEAUTY OF THIS ISLAND WITHOUT THE NEW YORK TIMES THE BOAT LEAVES AT 11:30 AND AT 4, cracked a sign at the Island Spa (the general store).

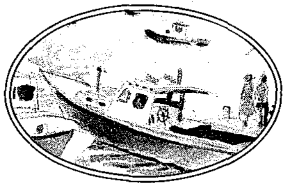
Back on the mainland—in New Harbor, that ever-so-photogenic lobster port—the place to stay is the **Gosnold Arms,** a sparkling-white farmhouse-and-weathered-barn complex. There are massed flower beds on the curving lawn, and a green awning shades the screened dining porch. The very antithesis of slick, the relaxed Gosnold also boasts ten separate little dwellings assembled by the Smith College dorm mother who adapted the saltwater (harborside) farm to innkeeping in 1926. Each cottage (the Pilot House, the Woodshed, the Wharf House), as well as the three penny-bright farmhouse rooms and the basic singles in the three-story barn, has devotees. Manager Lucy Phinney cossets the aging Smithies who climb to their favorite cubicle above the sign reading PLEASE NO MEN PERMITTED UPSTAIRS.

The sprawling post-and-beam living room with two dry-stone fireplaces comes close to being a work of art. Rocking, wine in hand, I savored the tranquillity of the scene: braided rugs, slipcovered, pillow-strewn sofas, and tables laden with *Reader's Digests*, books, games, and 60 years of seashore memorabilia. At a porch table set with checked cloths, garlicky fried Maine shrimp made up for the fact that the swordfish was watery-tough. The banana muffins were a fluffy treat the next morning.

Shrieking gulls circled my bowfront Pilot House across the road. Inside, an iron railing was fastened to the wainscot for support in heavy seas. I hung my clothes in the locker, admired the tiny tub in the tidy head, slipped under the wool blankets on my high bunk bed, and let the gentle *bong* of the harbor buoy lull me to sleep.

Island Inn, Monhegan Island, Maine 04852 (207-596-0371), is twelve miles via the *Laura B.* ($17 round trip) from Port Clyde, which is 450 miles from New York. Through September 21, rates for the rooms at the inn and at Pierce Cottage, next door, are $38 to $50 a night per person (some have shared baths). Breakfast and dinner are included. The inn closes from September 22 through June 12, 1987. No credit cards.

The **Gosnold Arms,** New Harbor, Maine 04554 (207-677-3727), is 425 miles from New York. Through September 2, rates are $68 to $89 a night, double occupancy (some singles have shared baths). Breakfast and dinner are included. The rates change off-season (June 1 to 12 and September 3 to 22). The inn closes from September 23 through June 12, 1987. M.C., V.



Camden

EVEN IN PICTURESQUE CAMDEN, THE fieldstone-and-spruce-blue-shingled **Norumbega Inn** stops traffic. Drivers invariably slow down to ogle the archetypal Queen Anne–style cottage silhouetted against Penobscot Bay. But for all its turreted bravura, the 100-year-old *grande dame* is an exceedingly discreet bed-and-breakfast inn.

Elegant, yes, and private, very, but not at all stuffy. Guests in jeans and chamois shirts depart from decorous, soundproof bed-sitting rooms to explore the summer colonies hugging the shores of the Penobscot islands, to climb the craggy Camden Hills, and to roam this diversified mid-coast region.

There's something for everybody: summer appearances by Andre the Seal in Rockport's idyllic harbor; paintings by three Wyeths at the Farnsworth Museum in Rockland; the three-masted windjammers crowding Camden Harbor; innova-

MAINE ELEGANT: *The Norumbega Inn, in Camden, stops traffic; drivers pause to ogle the archetypal Queen Anne-style cottage silhouetted against Penobscot Bay.*

RUSTIC: *Families—and double-income workaholics—thrive at spacious Goose Cove Lodge, the quintessential Maine camp resort.*

tive shops; a chance, on the ramble back to the polished fastness of Norumbega, to visit the nook at the Whitehall Inn filled with the memorabilia of local poet Edna St. Vincent Millay.

A semi-circular drive swept past two ancient Camperdown elms to the gabled porch from which our key admitted us to a golden world of elaborately wrought oak. The guests that autumn weekend were hushed, as if awed by this carved and inlaid masterpiece.

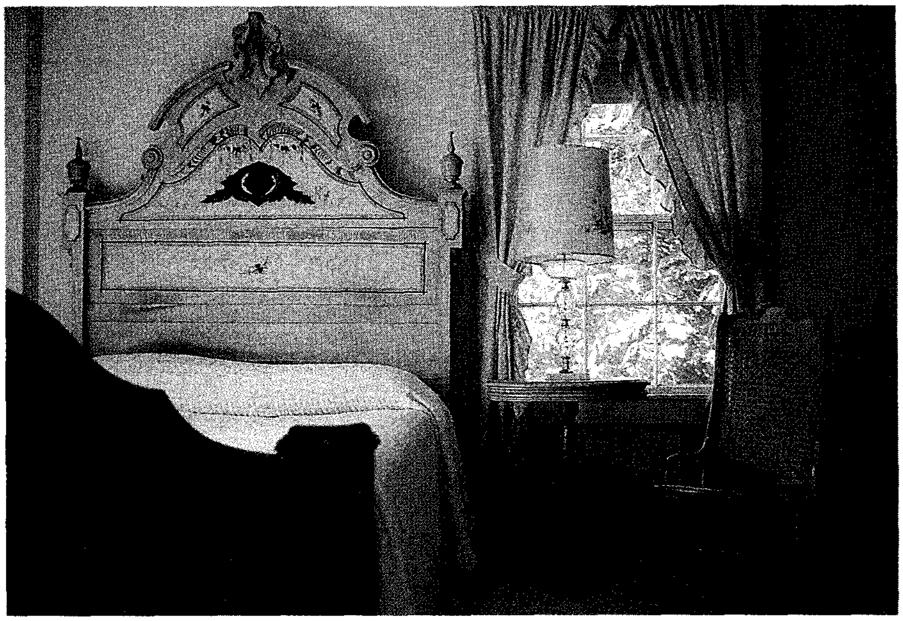
Couples, eschewing the moiré-and-velvet furnishings around the fire in one of the two mannered parlors, remained in the canopied-, brass-, or oak-bedded seclusion of Norumbega's splendid bedrooms. Bonhomie seemed limited to breakfast in the ornate oak dining room, where, at tables set with showy silver plate and Noritake china on pink linen, we were treated to honeydew melon and strawberries in cut glass, a Hollandaise-sauced egg apiece, and unlimited cranberry muffins. I trust that in summer there's more conviviality on the three decks cascading down Norumbega's bayside wall.

Warmed by steaming almond tea, I watched from the comfort of an apricot wing chair as a sloop glided into the harbor. Afternoon light flooded over the bird's-eye-maple floors and mahogany dressers in our immaculate bedroom. Save for the ticking of the grandfather clock, the stolid mansion was still. The Persian-style rugs muted the six o'clock clatter as guests set off for fall feasting: The region is rife with good food.

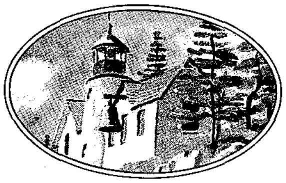
Visit Searsport, 30 miles north, if you like browsing through antique shops in gingerbread houses and weekend flea markets. Veal is the specialty at the Nickerson Tavern there. My saucer-sized cutlet gilded with oysters in a buttery wine reduction (no longer on the menu, alas) was as satisfying as the airy Amaretto napoleon selected from a decadent dessert trolley. In Brooks, 45 minutes inland, we moved from the lofty bar at the hectically popular Ridge House to the enclosed porch for near-to-ideal baked monkfish—pearly and firm—and a tender and tasty bacon-wrapped filet mignon.

From our Norumbega deck, the offshore islands looked like skipping stones on the vast bay. Close up, Vinalhaven, North Haven, and Islesboro have the same tranquil coves, soaring spires, and wildflowers as does the mainland; getting there is what adds the edge. Day-trip aboard a Maine State Ferry to at least one of the three. (Call 207-789-5611 for reservations on the 24-car *Governor Muskie.*) We ferried across to Islesboro, 25 minutes from the mainland, and drove to Dark Harbor, an elite but almost invisible summer retreat, where Maine and Main Line accents mingle and stands of spruce and birch screen Dillons and Guests from view. We lunched (over mayonnaised chicken salad) at the white-gabled Islesboro Inn. The view across Gilky Harbor was stupendous, the laughter of yachtsmen rowing in under the yellow awning for drinks surely agreeable, but we found our waiter's request that we read his poetry before he'd serve our drinks a bit bizarre.

The **Norumbega Inn,** Camden, Maine 04843 (207-236-4646), is 445 miles from New York. Rates (including tax) are $112.10 to $142.70 a night, double occupancy. Breakfast is included. Norumbega is open all year. No credit cards.



COUNTRY-PERFECT: *The bedrooms at Pilgrim's Inn will please even the most fastidious.*



Castine and the Penobscot Peninsula

"DOWN EAST" ORIGINALLY DESCRIBED DIrection: Vessels rode prevailing southerly winds "down east" to Maine. Today Down East is a location: the convoluted coastline that bends abruptly eastward at Bucksport and continues to New Brunswick. Down East Maine is nowhere lovelier than along Penobscot Bay. Riddled with inlets and carpeted with boulder-strewn blueberry barrens, the rural Penobscot Peninsula offers unsurpassed back-roading—and, beneath the steeples of peaceful Blue Hill, some exceptionally civilized dining. Then, too, there's pre-Revolutionary Castine.

For a dinky Down East village, Castine is enviably endowed. Climb the earthworks at Forts Madison and George, grass-covered remnants of French, British, American, and, briefly, Dutch rule in this once-embattled harbor. Amble under arching elms to read the wood historical markers punctuating the streets of precisely embellished late-eighteenth-century sea captains' mansions.

The cynosure of Main Street is the fanciful pale-mustard-colored **Pentagöet Inn,** whose Old Breton name means "on a hill lined with trees leading to the water." Think about that as you sprawl on the Pentagöet's flower-decked porch, watching a windjammer land a cargo of tourists at the town dock below.

The architecturally fastidious may choose a room at 10 Perkins Street, the pristine Colonial annex around the corner. I preferred the audacious three-story Victorian main building—balconies, protrusions, turret, and all. My cozy, green-carpeted bedroom, papered with tea roses and hung with pastoral prints, had one drawback: It was over the kitchen. The two sunny bay-view aeries in the tower are a better choice.

Since my visit last August, the Pentagöet has changed hands, and a more measured, formal style reigns. In exchange, the 1894 charmer got a face-lift. There's a second dining room, refurbished living room, and new (and nicely cluttered) library, complete with velvet club chairs and a Bösendorfer upright grand. Sprays of pink and white flowers nestle beside the cut-glass candle-holders on the tables in the two dining rooms. Luckily, Jim Remick, a skilled hand at lobster Newburg crêpes, rosemary-infused chicken breasts, and crusty leg of lamb, remains at the kitchen range.

"I just named my favorite hotel for my favorite person, Harry. Who else?" Leona M. Helmsley, President

When I married Harry, I changed my name to his. Now that the Harley Hotel is just the way we want it, we're changing its name to his.

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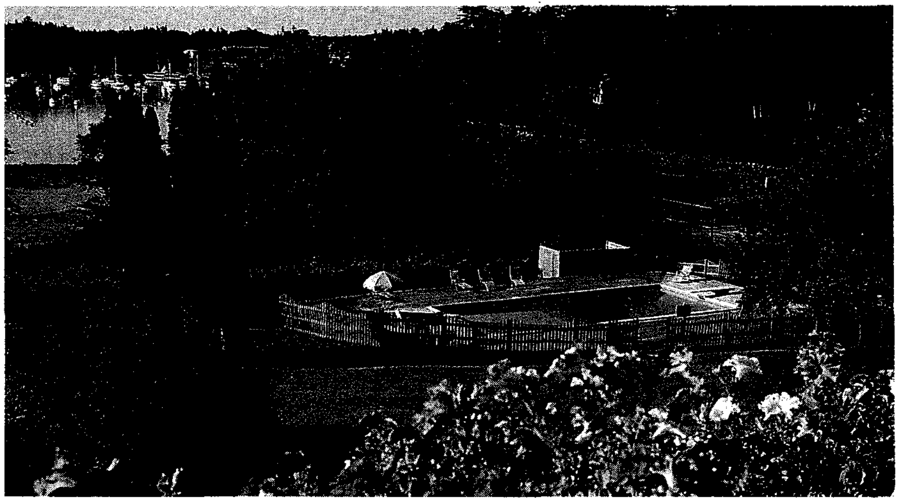
Cross Main Street to poke through books and bric-a-brac in the wooden stores straggling down to the Maine Maritime Academy's training ship *State of Maine*. There's golf and tennis at the Castine Golf Club (1897). Then, perhaps, a dip in Wadsworth Cove, if your skin is thick enough, before a shellfish bash at Dennett's Wharf.

Leave time for exploration. Let Deer Isle (see below) be one destination, winsome Blue Hill another. In Blue Hill (population 1,700), white-elephant sales and Friday-night movies at the Town Hall are still more characteristic than gilt-lettered Olde Colonial Shoppes. The contemporary art at the Leighton Gallery is first-rate, as are the summer chamber-music concerts Wednesday evenings and Sunday afternoons at Kneisel Hall. And you can eat your way through town.



GENTEEL: *The gardens of Asticou Inn, a gray-shingled* grande dame *on Mount Desert Island.*

Head for the Blue Hill Lunch and order the creamy haddock chowder and warm fruit pies. Or climb the granite steps to Jonathan's, where cooks adept at preparing local fish Maine-style or à la française are equally at home with meat: Rare lamb chops, tender veal, even quality hamburgers are seasoned with finesse.

Nouvelle-accented dinners at the Firepond are memorable. We began with icy melon cubes mixed with smoked salmon in a lemony dressing and Maine-smoked trout fillets with whipped horseradish cream. Then we paused for lemon sorbet before we had the expertly sautéed entrées: veal paillards with fresh diced porcini, and superb local scallops gently flavored with leeks and shallots. In summer, reservations are essential, but dinners here, beside the tumbling millstream, are worth the drive from wherever you happen to be.

The **Pentagöet Inn,** Castine, Maine 04421 (207-326-8616), is 490 miles from New York. Through January 5, rates are $110 to $140 a night, double occupancy (some rooms share baths). Full breakfast and dinner are included. Add a 15 percent service charge. The inn closes from January 6 through March 31, 1987. A.E., M.C., V.

Deer Isle

GREATER DEER ISLE IS IN FACT A CAUSEway-connected duo of islands linked to the Penobscot Peninsula by a delicate arched green bridge. Goose Cove Lodge and the Pilgrim's Inn on *the* Deer Isle provide fitting quarters from which to explore this bucolic habitat of artisans and *Homarus americanus.*

A spacious log-and-shingle lodge and eleven cabins scattered about 70 acres of hemlock, tamarack, and spruce comprise this quintessential Maine camp resort on the pink-granite shore of Goose Cove. Guests relax around the fieldstone fireplace on plush Victorian rockers or pine benches, or outdoors on birch-twig furniture fashioned by the Penobscot Indians. An unobtrusive VCR and 75 films, many of the *Black Stallion–Key Largo* variety, offer rainy-day relief; there's also an extensive library complete with Scrabble, Monopoly, Trivial Pursuit, and, of course, puzzles.

Goose Cove Lodge is rustic, but Outward Bound it's not. Color-coded blazes mark the pine-needle-carpeted trails. Instructors nearby teach sailing and rent out sailboats as well as canoes, kayaks, and sailboards. You can buy Ben's insect repellent and Soho sodas at the Roost.

Families thrive here; small wonder, with the guaranteed parents' break. A bevy of high-school girls sweeps in to entertain and feed your youngsters from 5:30 to 8 P.M. This civilized touch is one of many contributed by owners George and Elli Pavloff, who have adroitly created an uncontrived, invigorating place that even a sophisticate can love.

Double-income workaholics return to unwind: Those not out canoeing on Penobscot Bay, or gathering wild raspberries in the drizzle, were curled up by their own crackling hearths when I arrived last August. Trail map and camp newsletter in hand, I followed a gravel path to my cabin and the warmth of a sturdy gas heater.

Flair and lack of artifice marked my knotty-pine suite. Shelves full of books and two easy chairs invited reading. A firm mattress and flowered cotton sheets, fluffy towels, and a newly tiled shower spelled comfort. Modern oils covered the walls, and fragrant wildflowers offered welcome. All cabins have refrigerators, some have kitchens, and most have a fireplace or stove.

The lighthouse bell summoned us to hors d'oeuvre and BYOB drinks. Rain had forced the weekly picnic into the enclosed new dining porch, but clams, mussels, corn-in-the-husk, potatoes, and one-and-a-half-pounders were steaming atop an oil drum outdoors. This feast ended—as does any last night at camp—with singing around the fire.

The wind shifted and, overnight, searing blue skies replaced the clouds. I explored Deer Isle, past Sunset, to Sunshine, where I visited Haystack, a major summer craft school that has attracted eminent craftsmen and shops to the island. After a loop through the venerable port of Stonington, I swung up the hill to the spotless Fisherman's Friend for milky, Maine-style shellfish stews and a wedge of rich Toll House pie.

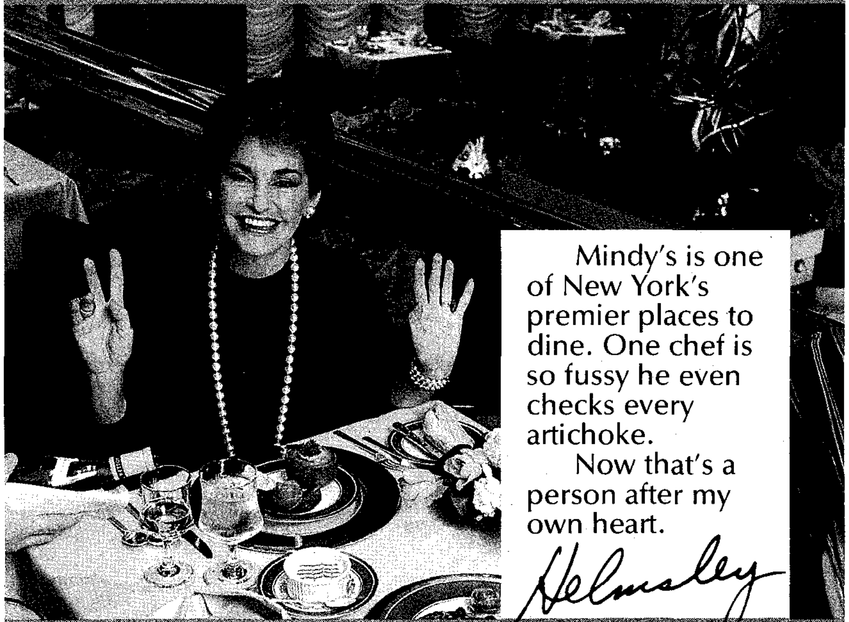
On a grassy rise at the confluence of a tidal pond and the harbor in Deer Isle Village, the **Pilgrim's Inn** (1793) proclaims itself in ruddy clapboards. Beneath the gambrel roof, Jean and Dud Hendrick preside over the civilized conviviality with distinct urban appeal that is the inn's hallmark.

The fourteen country-perfect bedrooms here, many with Jotul stoves and private baths, will please the most fastidious. Color is used to marvelous effect. One second-floor beauty had blue-and-burgundy patchwork bedcovers and a navy velvet rocker displayed stunningly against deep-cranberry walls.

The two parlors have a muted formality, but the pre-dinner gatherings in the common rooms downstairs are spirited. There, I fetched a drink from Dud, who also does introductions, and dug into dilled Havarti and silky goose-liver pâté. Announcing dinner, Dud herded us past the open kitchen into the refurbished goat barn.

At a lively "group" table overlooking the millpond, I tucked into a thick billi-bi and Jean's audacious beef tournedos

"I wouldn't stay at a hotel without a great restaurant, why should you?"
Leona M. Helmsley, President



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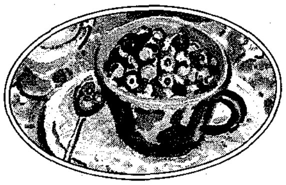
topped with crabmeat. A Simi Cabernet Sauvignon 1980 added luster. With reason, dinners at Pilgrim's Inn are a hot ticket hereabouts. Especially when the penultimate treat is a light and chocolaty hazelnut Queen Mother's cake. For a capper, there was blackberry liqueur in front of the embers with all my newfound friends.

I nestled in between a lovingly worn patchwork throw and an electrically warmed mattress in the only single, an uncharacteristically small room at the top of the pumpkin-pine stairs. And awoke to the burp and gurgle of the electric coffeepot—thoughtfully provided early risers—outside my door.

Sunlight streamed through stained-glass landscapes and dining-room plants. Preceded by a tidy little one-egg Cheddar omelet, the delectable brown-sugar-cinnamon-and-nut Budapest cake rated a definite 10.

Goose Cove Lodge, Sunset, Deer Isle, Maine 04683 (207-348-2508), is 490 miles from New York. Through September 13, weekly rates are $355 to $450 per person, double occupancy, breakfast, hors d'oeuvre, and dinner included. The kitchen closes, and rates change, off-season (May 15 to June 21 and September 14 to October 15; daily rates are available off-season). Add 15 percent service charge in season, 10 percent off-season. The lodge closes from October 16 through May 14. No credit cards.

Pilgrim's Inn, Deer Isle, Maine 04627 (207-348-6615). Through October 19, rates are $120 to $140 per night, double occupancy (some have shared bath). Breakfast and dinner are included. Add 12 percent service charge. The inn closes from October 20 through May 17. No credit cards.



Mount Desert Island

SLICED BY A DEEP FJORD, MOUNT DESERT resembles a cracked lobster claw dangling just off the Down East mainland. Appropriately, Maine's largest island offers unsurpassed lobsters, as well as unparalleled natural beauty and ultra-genteel wealth. But the style's Maine-casual: Windbreakers, slickers, and—in Northeast Harbor, Rockefeller country—jackets of madras and drill.

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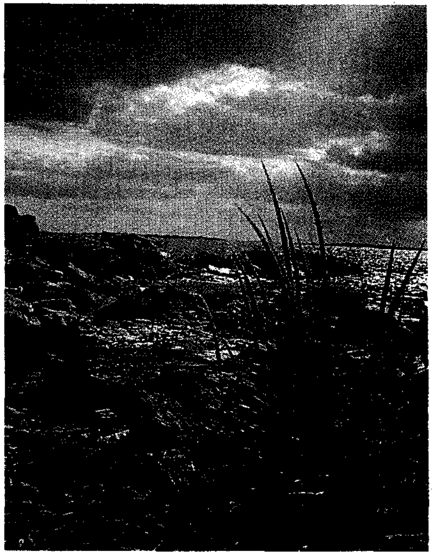
The social cachet of turn-of-the-century Bar Harbor has spilled over to Northeast, but not the flamboyance. This trim town is casual and understated—and distinctly yar. Last August, the Northeast anchorage was a thicket of masts. On race day, guests in foul-weather gear bounded down the Asticou's wide staircase to crew. But tennis whites, wrap skirts, and Izod-shirted children are equally *de rigueur*.

The inn is a gracious place with a brisk tempo. Guests at the four-story inn and its several satellite buildings happily course from the Har-Tru tennis court to the gleaming pool set in grass above the bay to rounds of golf nearby. While a few regulars concentrate on bridge on the sun porch, or lounge on the noble, geranium-hung deck, sports, whale-watching cruises guided by naturalists, and Mount Desert itself keep visitors active outdoors.



IMPRESSIVE: *The Penobscot Peninsula.*

Certainly, the 54 pleasingly austere bedrooms—cubicles mostly—don't invite lolling about. But for sleeping, my daisy-papered room couldn't be beat: a white wicker bed, starched curtains, green-print slipper chairs, and balsam-scented breezes.

Downstairs, the radiant yellow dining room and genteel parlors (Oriental rugs, bouquets from the Asticou gardens, sofas and enveloping wing chairs) were as spacious as the bedrooms were monastic. If these decorous surroundings don't make you feel establishmentarian, the meals assuredly will.

Food is sustenance here, not a way of life. Among the eight entrées when I visited were banana fritters with custard sauce and cold sliced meats and cheese. Grape-Nuts pudding was a favorite finale after canned fruit. I treasured this classic prewar menu the more for having found my less recherché halibut steak and peach cobbler fresh and well prepared.

"I won't be treated like another room number, why should you?"

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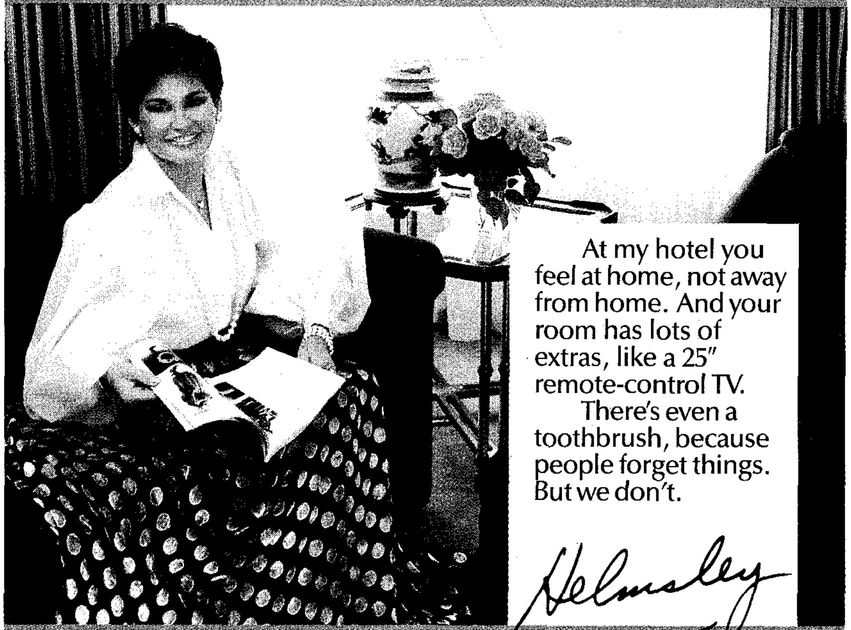

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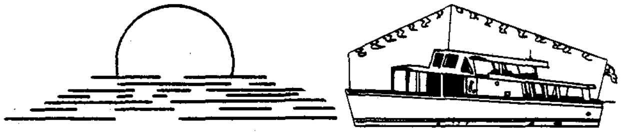

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(This year, Asticou has a new menu.)

Gardening is a local passion. In the manicured azalea gardens across from the inn, even the ferns look brushed. Rustic Thuya Lodge (in Northeast Harbor), which houses a fine botanical library, sits amid formal English plantings.

Acadia National Park spreads over almost half of Mount Desert, nature at its rugged best. Consult the diorama at park headquarters before driving up Mount Cadillac. Tourists clambering over the lichen-covered pink-granite dome are quiet, silenced perhaps by the endless panorama of evergreen islands. Or hike a woodsy carriage trail and have tea and fat hot popovers at Jordan Pond House. (Reserve for dinner, lunch, and even tea.)

To reach western Mount Desert Island and the big, bluff **Claremont** hotel, bordering the glistening waters of Somes Sound fjord in Southwest Harbor, we followed the dramatic Sargent Drive from Northeast through beguiling little Somesville. The dowager Claremont, the island's other turn-of-the-century resort, appears almost giddy when compared with the seemly Asticou. Bantering croquet players practiced for the August tournament under the placid gaze of the rocking-chair set; hotly contested line calls bounced from the clay tennis court.

Set on a velvet greensward rolling gently to the sound, the porch-girdled four-story lodge and different size cottages that comprise the Claremont are no less welcoming than the Asticou, and they appeal more to the senses. Trellised honeysuckle scented the air near Phillips House, the sturdy, shingled former summer home where we slept. A fire cut the morning chill in our small, papered room decorated with antique prints and furnished with matching twin four-posters. We had drinks on the water-lapped Boathouse deck, then dinner in the glass-walled pavilion: rich, sauced seafood and—the high point—raspberry-spangled, tart lime mousse.

Over here, in Mount Desert's western, native heart, lobster pounds are legion. At Abel's near Somesville, feast indoors or out—on picnic benches. From Beal's on a Southwest fishing wharf you can watch lobstermen unload their traps as you eat, then take in the Oceanarium next door. Or drive to Black's, beside glassy Bass Harbor in tiny Bernard, to devour your crustacean in peace and true Maine beauty.

Asticou Inn, Northeast Harbor, Maine 04662 (207-276-3344), is 520 miles from New York. Through September 14, rates are $130 to $164 a night, double occupancy. Breakfast and dinner are included. The rates change off-season (May 3 to June 21 and September 15 to November 2), when only rooms in Cranberry Lodge, Blue Spruce, Bird Bank, and Topsider cabins are open. The inn closes from November 2 through May 1, 1987. No credit cards.

The **Claremont,** Southwest Harbor, Maine 04679 (207-244-5036). The Claremont arranges to meet guests at the Bangor or Bar Harbor airport. Through September 1, rates are $105 to $125 a night, double occupancy. Breakfast and dinner are included. The rates change off-season (May 15 to June 27 and September 2 to October 19), when, usually, only rooms in nine cottages and two guest houses are open. Add 15 percent service charge. The inn closes from October 20 through May 14, 1987. No credit cards.

The Lakes

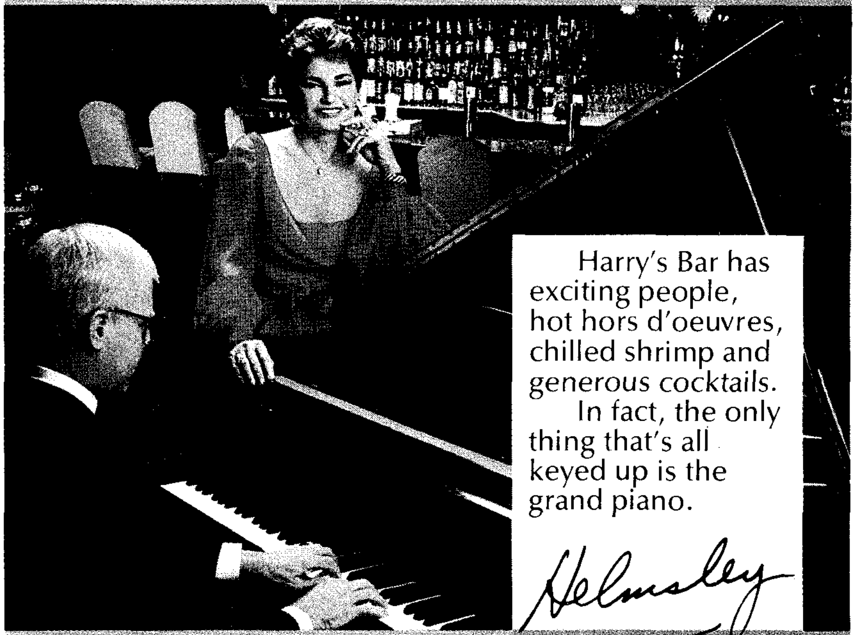
TURNING INLAND FROM MAINE'S FAMILIAR 3,600-mile coast seemed like traveling to the back of beyond. Yet, an hour northwest of Portland, the serene villages in lake-speckled valleys are pure New England. On a crystalline October afternoon, I drove through flagrant maples and decorous birches into the foothills of the White Mountains, and I was the only obvious "flatlander" (tourist) in sight.

Columbus Day weekend, space was tight along Maine's southern coast, but the **Center Lovell Inn,** cresting a maple-shaded rise above Lake Kezar, had room. Elaborate dormers and lacy balustrades on the wedding cake of a house belie the farmhouse simplicity and hiking-boots-at-dinner informality inside the 1805 inn. A mishmash of antiques and hand-me-downs crowds the parlor and eleven papered bedrooms. The focal point of the beamed parlor is the chart identifying the White Mountains. The splendor of these mountains ranging rhythmically behind Lake Kezar is overwhelming. But at Center Lovell, chef Bil Mosca's Italian dinners are the attraction. (In warm weather you can savor both the mountains and the meals from the big screened porch.)

I elected a table in the wainscoted dining room nearest the blazing hearth and, for a riveting starter, zuppa de Vongoli, tiny steamer clams cooked in white wine. Plump nuggets of veal Margarita came with basil-strewn linguine. The homemade tortoni had frozen black raspberries in its creamy depths.

The kitchen has always been the draw at the Center Lovell Inn. But Bil and Susie Mosca recently added five country bedrooms and four baths by having the clapboard 1835 Norton House moved next door. From a sagging afghan-covered sofa I could glimpse Lake Kezar through ball-fringed windows in my creamy-yellow main-house room. There was a large tiled shower, a comfortable bird's-eye-maple bed, and a good reading lamp, along with magazines and all of James Fenimore Cooper.

Inadvertently, I had saved the least



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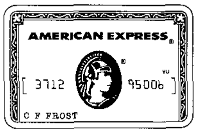

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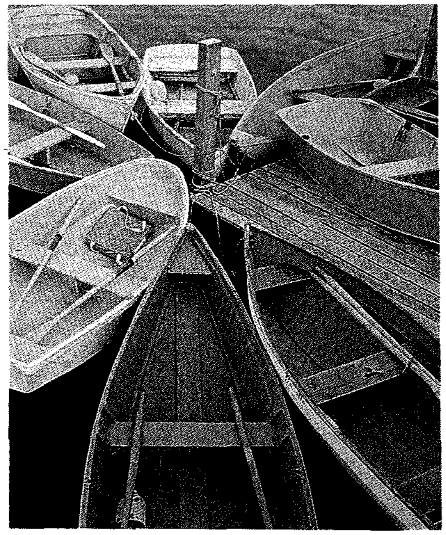
pretentious mainland lodging for last. For all its antebellum exterior, the Center Lovell is an unaffected easy chair of a place, nicely located for day trips throughout this compelling region.

The mountains make a striking backdrop for all manner of outdoor pursuits. Lake Kezar, a hideaway for reclusive millionaires, boasts a nine-hole golf course, and you can rent many sorts of boats at the Kezar Lake Marina.

Scenic back roads abound; Route 113 is a beauty. It skirts plunging streams and leads northward to Evans Notch and a craggy granite close-up. At the broad Androscoggin River, I turned right on Route 2 to reach placid Bethel and the autumnal-yellow Bethel Inn, bordering the handsome village green.

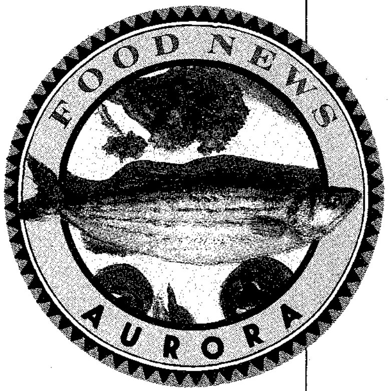

TRANQUIL: *Off-duty boats at a coastal dock.*

Traditionalists lunch in the inn's sun-splashed dining room or relax, as I did, in a library wing chair as they have their chicken salad. For upbeat atmosphere and innovative dishes—meaty chili, jack cheese, and olives composed a Mexican salad—try Mother's on Main Street. Carry a couple of creative sandwiches from Mother's on your hike to Step Falls, off Route 26, about eight miles north of Newry. Or picnic nine miles beyond Newry, at twisting Screw Auger Falls.

Artisans flourish in the cool mountain air: Bethel and Bryant Pond are full of potters and furniture-makers. Reconnoiter Bryant Pond, too, for collectibles, but pretty Bridgton, where a dozen shops jostle with B&Bs for space in the Victorian houses, is the acknowledged antiques queen of the sky-blue-lakes region.

Center Lovell Inn, Route 5, Center Lovell, Maine 04016 (207-925-1575), is 415 miles from New York. Through October 31, rates are $50 to $60 a night, double occupancy, without meals (some rooms have shared baths). Breakfast and dinner cost $38 to $66 for two. The inn closes from November 1 through April 30, 1987. M.C., V. ■

BASS APPEAL



THE SUMMERtime combination of fish, corn, and tomatoes usually means a backyard barbecue and sticky fingers. But not this one: Gérard Pangaud, chef at Aurora, makes a fish feast that's far from rustic. The striped bass is not, of course, the banned Hudson River bass, but a hybrid species of East and West Coast white striped bass that's being farmed in California. It's available at Balducci's for $7.99 a pound.

Capers and black olives pack a Provençal punch, and the faint vinegary flavor of the capers lends a haunting salty tang. The result is a mellow, sensuous dish. "I love capers and croutons together," says Pangaud. "Provençal cooking is wonderful in summer."

—BARBARA COSTIKYAN

GÉRARD PANGAUD'S STRIPED BASS

3 slices white bread, trimmed and cut into small dice
½ pound unsalted butter at room temperature
2 lemons, peeled, seeded, and cut into small dice
3 tablespoons fresh corn
2 medium tomatoes, peeled, seeded, and cut into small dice
1 artichoke bottom, cooked and cut into small dice
2 medium zucchini, cut into small dice and blanched
15 black olives, pitted and sliced
2 tablespoons capers
6 fillets striped bass
Salt and pepper
Flour
Parsley and chervil

Make croutons, using 2 ounces of butter, and set aside. Combine next 7 ingredients in a bowl. (These steps may be done ahead.)

When ready to serve, season fillets with salt and pepper, and flour lightly. Sauté in 3 ounces of butter until lightly browned, about 3 minutes on each side. Set aside and keep warm.

Using same pan, add remaining butter. When it begins to sizzle, sauté contents of bowl for 45 seconds.

Arrange fish on a serving platter, spoon on vegetable garnish, then sprinkle with croutons, parsley, and chervil. Serves 6.

STYLIST: GILLIAN DUFFY

Illustration by Nina Duran. Plate, glass, and linens, Barneys New York; salt cellars, Thaxton & Company.

PHOTOGRAPH BY BRUCE WOLF

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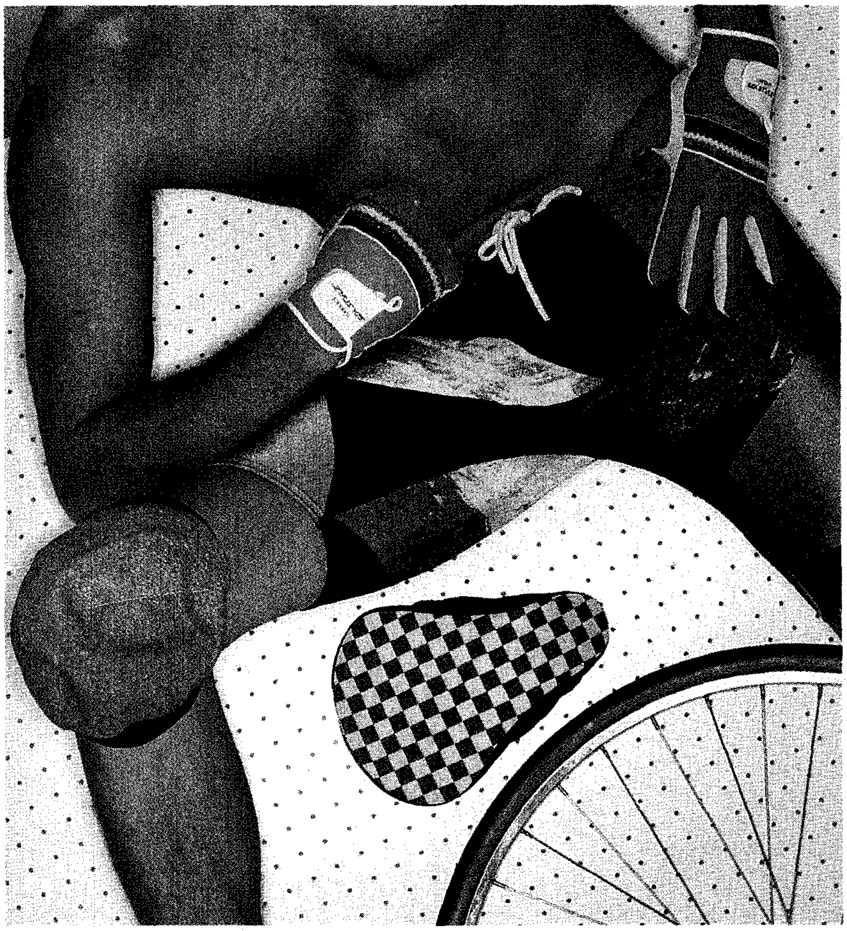
By Corky Pollan



The Wheel Things

Our colleagues on wheels assure us that this cycling gear is meant for the road, not just for the pages of men's fashion magazines. The soft suede hat (in yellow, orange, blue, and gray, too; $28) keeps hair—and sweat—out of eyes; the tie-on checkerboard bicycle-seat cover ($4) promises a colorful and comfy ride; and the sleek biking shorts ($32) allow for speed (and a quick swim, whenever the opportunity arises).

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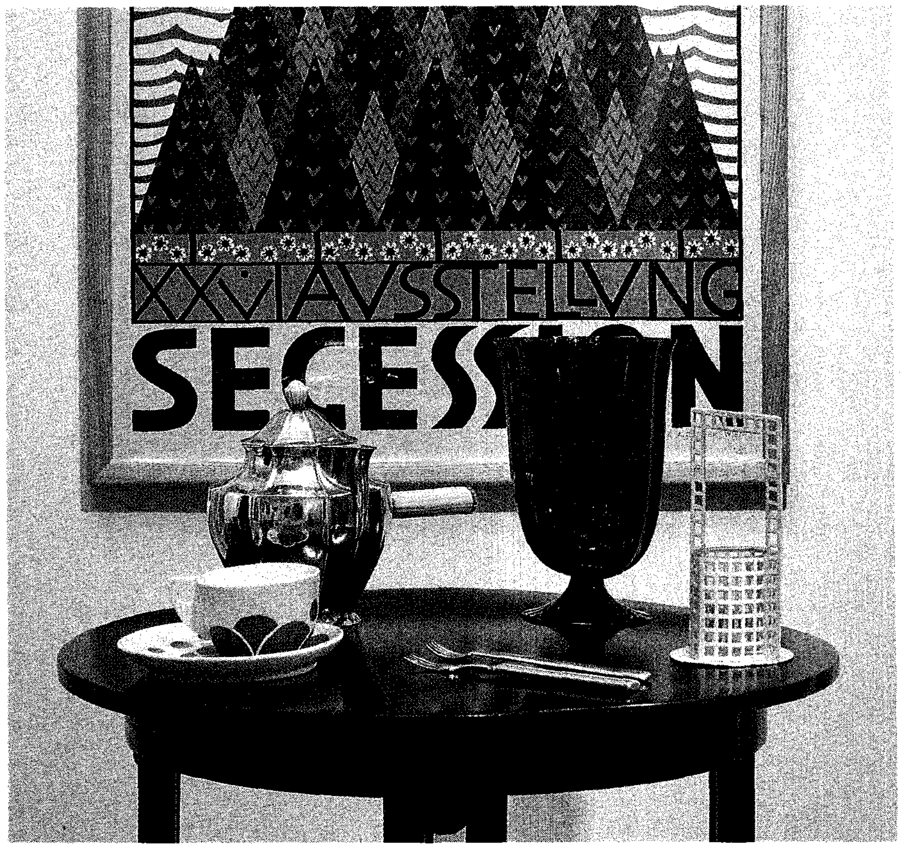

Viennese Obsession

This being a Viennese summer (thanks to the Museum of Modern Art's spectacular show "Vienna 1900: Art, Architecture, & Design"), Barry Friedman thought it was time that his gallery—known for its Symbolist, Pre-Raphaelite, and Secessionist paintings—should be recognized for its spectacular collection of Wiener Werkstätte decorative objects, considered by many to be the most beautiful ever made. Josef Hoffmann's elegantly simple designs are richly represented here by his painted sheet-metal baskets, sterling-silver centerpieces and candlesticks, Café Fledermaus flatware, and jewel-tone fluted vases and bowls. There are works by students of the Werkstätte as well: Josef Margold's painted-metal biscuit box; Jutta Sika's ivory-and-sterling-silver teapot and porcelain cups and saucers; plus many other one-of-a-kind pieces (from $450 for Margold's tin box to $35,000 for a 1904 sterling-silver Hoffmann centerpiece).

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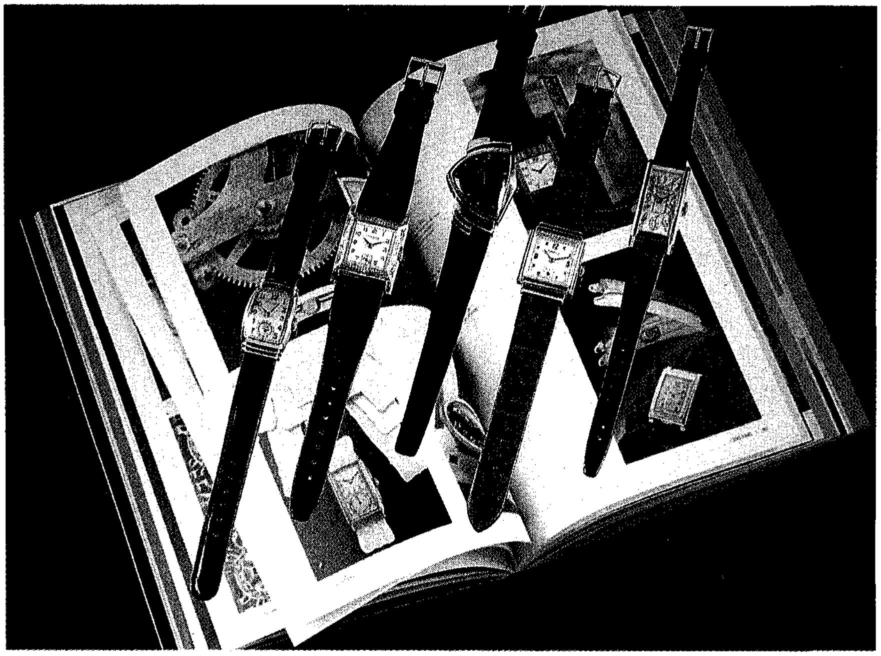
Photographs: top, Ken Shung (model: Tom Lee of Punch Models. Diving gloves courtesy of Atlantis 2); bottom, Dan Cornish/ESTO.

Wristy Business

The digital quartz watch not only revolutionized watchmaking (master craftsmen were replaced by engineers) and changed the way we *tell* time, it also triggered an astonishing reverence and craving for vintage analogs. Jac Zagoory, a watch authority and avid collector of unusual timepieces, wrote, with film director Hilda Chan, *A Time to Watch,* documenting the history of the wristwatch, and illustrated it with fantastic photographs of timepieces from their collection. Now Saks Fifth Avenue is selling Zagoory and Chan's entire hoard, so the watches that dazzled you in the book can now be bought in the store. As old as a 1910 Elgin bracelet watch, as new as a 1970 Patek Philippe, they range in price from $250 to $10,000 and come with a one-year warranty.

SAKS FIFTH AVENUE/*Main floor*



Best Bites

Culinary adventurers love pasta nero, black noodles made with the ink of squid or cuttlefish. Now Morisi, of Brooklyn, has taken the idea one step further. Their new "pasta calamari," capellini or fettucine flavored with ink *and* squid ($4.95 a pound), is just the thing for a showstopping pasta salad. Follow it up with sensational sausages from San Franciscan Bruce Aidells, whose extra-lean, preservative-free products are now flown in from the coast ($5.95 a pound). Aidells uses Petaluma duck breasts, oranges, and green peppercorns for duck sausages, and a blend of tarragon, chives, parsley, and basil with pork for fresh herb links. His sweet Italian sausage is chunky, juicy, and fennel-laced. Ken Blanchette's passion makes Michel's Magnifique pâtés exceptional (no preservatives here, either). His rich golden mousse (goose livers marinated in Madeira; about $5) and chicken-liver mousse spiked with sherry (about $3.50) now come in eight-ounce terrines—the perfect size for picnics. —**Jane Freiman and Gael Greene**

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Tints Charming

We first met up with Mimi Loverde in 1975 when we fell in love with her straight-legged jeans in 45 shades. We've adored her riotously colored T-shirts, shorts, jackets, and leggings ever since. Now Loverde has opened a TriBeCa shop and stocked it with her complete line of dyed-cotton clothing (including a new group of seersucker and broadcloth dresses and jumpers) and all of her children's things. Men will fancy the oversize football jerseys, moms-to-be the roomy drawstring karate pants and jackets (from $6 for socks to $20 for leggings to $98 for coats; children's clothing, $5 for socks to $18 for dresses). "I'm a color person more than a designer," Loverde tells us, but in her tiny, all-white shop both of her talents are on display.

MIMI LOVERDE/*158 Franklin Street*
431-3971

Photographs: top, Deborah Denker; center, Togashi; bottom, Dana Fineman/Sygma.

Movies/David Denby

ROB AND PRINCE

> ". . .The intimate scenes in *About Last Night*. . . are lame and draggy. *Under the Cherry Moon* is stupefying, a swoony-silly bash. . ."

MEETING CUTE: *Rob Lowe and Demi Moore as the uncertain lovers in* About Last Night. . . .

WHAT'S GOING ON BETWEEN DEBORAH and Danny, the young Chicago lovers in **About Last Night . . .**? Deborah (Demi Moore), a commercial artist with a husky voice and a knowing manner, spots the good-looking Danny (Rob Lowe) at a softball game, and later they meet again at a pub. In their first exchanges, Danny is tongue-tied, yet Deborah is attracted—so they spend the night together. Soon enough, Deborah moves in. She repaints the apartment (green), and Danny, when he finds he can't hang both bathrobes on one hook, installs *another* hook on the back of the door. They make love a lot, quarrel, and then patch things up.

All this is moderately interesting, but we keep waiting for the movie to come to the point. Danny's job as a restaurant-supplies salesman gets him down, but he doesn't want to share his troubles with Deb. She resents that and has crying jags about it. On New Year's Eve, a little bored, they go back to the pub. Danny lets a pal of Deborah's kiss him; Deb goes home with Joan, her best friend and ex-roommate, who needs her. In the morning the affair is over. There's more crying and also much miserable running around in the Chicago rain. Will they get back together again?

About Last Night . . ., as you may have heard, was adapted from David Mamet's 1974 play *Sexual Perversity in Chicago*, a mean, funny little work on the theme of the mutual loathing of men and women. The episodes in Mamet's play were short, cruel, and comically explosive, and each scene led to a blackout—a curt, theatrically stylized method that allowed the atmosphere of contempt and ignorance to expand and then crystallize. Screenwriters Tim Kazurinsky and Denise DeClue have retained some of the rancorous singles-bar patter and also the two supporting characters, sarcastic Joan (Elizabeth Perkins) and Danny's loutish office-mate and drinking partner, Bernie (Jim Belushi). But these two, who are jealous of the affair and do their best to break it up, have been turned into a sort of background, in sour contrast to the central pair, who represent all that is beautiful and true in young love.

I don't mind the sentimentalization of Mamet as much as the ineffectiveness as drama of what's been added. The main part of the movie—the intimate scenes between Danny and Deborah—is often lame and draggy, and the picture winds up nowhere. On the one hand, the dialogue is too frank for television, and there's a lot of very pretty, life-enhancing sex, with smooth, perfectly shaped limbs turning over and over. On the other hand, we get a sensitivity lesson for teenagers, a lesson in what to do, and what not to do, in a relationship with a person of the opposite sex.

It appears that the filmmakers have tried to capture a "typical" modern love affair in all its nagging banality. This is sometimes a rather grim sight. The lovers are young, but youth doesn't make them spontaneous. Instead, they just seem confused. They play house together, but they're bored with domesticity. They go to bed all the time, but they don't know how much besides sex goes into love. And so on and so forth, until we're sure we're seeing a film version of the lead article in *Cosmo*. The movie is a weird, unsettled amalgam of Mamet's lacerating despair and this American vagueness about "relationships."

Jim Belushi has his broad, jovial, TV rhythm, and he can drive through Mamet's wilder jokes with real *brio*, but he delivers all the lines the same way, flattening them out. Elizabeth Perkins, however, as the acid Joan, pulls off a deadpan triumph. Her scenes with Demi Moore, whose voice seems to have been soaked in Tanqueray, are the best thing in the movie—a jaundiced and detailed look at the jealousies and tensions between girlfriends. The weepy Demi is too insistently sincere for my taste, but she has her moments. Rob Lowe doesn't. He's not offensive, he's just weak—he makes Danny seem like a nothing guy. Unintentionally, this hollow movie turns into a story about what happens to a bright girl who falls for an empty boy with a handsome face.

In **Under the Cherry Moon**, the first movie directed by Prince, the young rock star plays Christopher, an American gigolo trying to make his fortune in the south of France. Christopher is small and moist, and he dresses, in his more modest moods, in low-backed gold-lamé outfits. Dreamily, he tickles the keys at a local club, vamping the rich ladies with pursed lips and honeyed glances; at the end of the evening, one of the lonelier and wealthier ones takes him home. Christopher goes wherever he wants. At parties, immensely tall women in evening gowns turn weak in the knees when he enters. The younger girls, dazzled, say things like "Who *is* that creature?" But Christopher is tired of the wealthy divorcées—

the ladies who defiantly fling open the doors of their Mercedes sedans for him. He wants to bag an heiress—Mary Sharon (Kristin Scott-Thomas), a wild young thing who shows up at her twenty-first-birthday party in her birthday suit.

In *Under the Cherry Moon,* Prince is the sex god, warming dry bones with the gift of his sunshine. Licking his lips and blowing kisses, he's supposed to be slightly depraved, or at least wicked. At home, with his roommate and fellow stud, Tricky (Jerome Benton), he's cynical, coarse, and deliberately fey—they spend a good deal of time, these two gigolos, vamping each *other.* Yet underneath all his bravado, Christopher turns out to be an ordinary guy—hey!, an *American,* not one of these European creeps—who falls in love with a pretty girl. The heiress is the real thing, and Christopher tries to rescue her from her mercenary father (the glowering Steven Berkoff). Love makes a sap out of him—he becomes passionate and reckless. Sort of like Gene Kelly with eyeliner.

The movie was shot on the Côte d'Azur by the great Michael Ballhaus, who works here in black-and-white—presumably for the forties-glamour look. Yet without color, Ballhaus's mastery vanishes. He misses the gleaming highlights and alluring blacks—the diamonds-and-velvet glow—of the great forties films. His black-and-white looks like washed-out color. In fact, the movie's aura of swank never quite settles in. There are scenes in clubs, in great houses, in candlelit love grottoes, and yet the settings don't matter because the script is deliberately, elaborately silly, with people posing and flouncing and going into snits. It's all like a farcical commercial for tonic water—you know you're being put on.

Under the Cherry Moon is stupefying, but the picture is such a swoony-silly bash that you can't get worked up about it without sounding vaporous yourself. Perhaps it's not surprising that a rock star would begin to think, after a while, that he is every woman's dream. It's not surprising, but it's still stupid, for Prince sings hardly at all in this movie. He makes a disastrous misjudgment of his appeal and of his talents. Working with a good writer, Prince could make powerful rock musicals. In *Purple Rain,* he used the numbers to fuse the melodramatic vignettes that made up the story line. Since the music (and good music, too) dominated, the flimsiness of the situations didn't matter. As long as Prince is singing, he can be as foppish and wet-lipped as he wants—brazenness is part of the fun of rock, and particularly of *his* act. When he sings his music with his band, the Revolution, behind him, he becomes a naughty sex dream for millions. Astoundingly, he doesn't know that—he thinks he's an actor. But as an actor, he's just petulant, giggly, and damp. ▬

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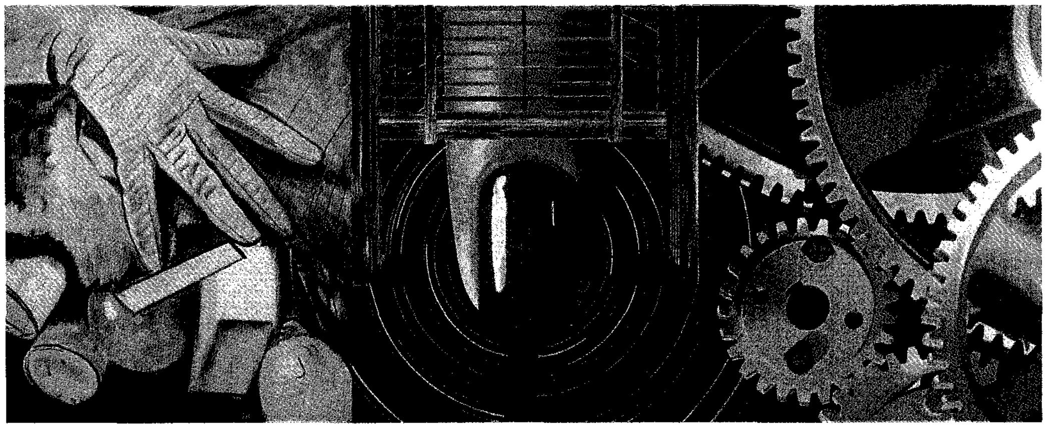
FIRE AND ICE

“. . .James Rosenquist’s works are full of sex and violence—they’re superbright and as murderously nourishing as Twinkies. . .”



OUT OF THE ORDINARY: *In* While the Earth Revolves at Night, *the familiar is turned upside down.*

Collection: Barry and Gail Berkus.

A FRIEND OF MINE SAYS THAT LIFE IN New York is like living inside a transistor radio. The noise he was referring to is deflected from the external to the internal, from modern urban life to inner life. Psychic overload—mental noise—becomes a kind of addiction, and turns us all into jazzed-up junkies.

At some point in his long career, **James Rosenquist** discovered that this hyperactivated state carries an erotic, almost electric, psychic charge. It is our own overstimulated, overfed, oversexed, oversold, overcharged, and overbooked lives that stare back at us from the walls of the Whitney Museum, where the Rosenquist retrospective currently hangs. Perhaps, as some critics have claimed, these images aren’t profound—I have some questions myself on that score—but they are certainly *accurate*.

I do wonder sometimes about the Whitney’s adoration of Big Names. Rosenquist—like Alex Katz, another artist who needed no introduction—is stuck up there in the Mount Rushmore of the sixties. How about a show with some *questions* in it? The excuse for this retrospective, which was organized by the Denver Art Museum, is its timing: In the last decade or so, Rosenquist has been doing the best work—wrestling with the deepest issues—of his career. There was a seismic shift in his life and ambitions during the seventies. An auto accident that sent his wife and child into comas seems to have shocked him out of the party-going sixties and forced him to start taking himself seriously. The work that got everyone talking about him again, and that promised to give a new slant to his career, had not been seen before in a museum show.

The Whitney show emphasizes this late work. There are only a couple of rooms of the loose, disjointed, casual juxtapositions of Pop-ish elements that earned Rosenquist his baccalaureate in popular culture. Early Rosenquists have their charms. They are cooler and more distanced; you can feel him trying out new ideas. By 1960, Rosenquist was no longer supporting himself by painting billboards, and he had abandoned his first experiments with Abstract Expressionism. But he was clearly thinking in abstract terms, almost as a conceptualist. He was adding floating panels to paintings, for instance, and playing with words, as though to see how far he could stretch a painting toward narrative dissolution (an important prototype for artists of David Salle’s generation).

Rosenquist’s position has in some ways been confused by the critics’ habit of tying him to Pop. Aside from the superficial ad-age gloss of his images—which are, admittedly, as Pop as you can get—he’s an abstract painter in the same figurative family as Alex Katz. He’s also a cultural critic posing as an intellectual manqué, a role that was not nearly as clear in the work of the sixties as it is now. Pop or not, Rosenquist’s paintings are prime examples of good, earnest, romantic, serious abstractions.

Sometime in the seventies, he discovered “aura,” that fierce mental whine of the machine age. Suddenly the paintings became filled with hotter colors and hints of sex and violence—exploding lipsticks, phallic drill bits, red lips afloat like LEMS, star tracks, bristling pencils aimed like missiles at the social jugular—all of it superbright, as though lit from within, and as murderously nourishing as a steady diet of Twinkies.

Technology displaces its images into the modern imagination, and we learn to think and feel (and see) according to a kind of cinematic restructuring of consciousness. The hyperbolic language of advertising (and of the electronic media) creates a larger-than-life false truth that is sexier than ordinary truth and that assumes a psychological importance that ordinary truth can’t match. (Who among us drinks water when we’ve got Coke within reach?) Rosenquist, the ex-billboard artist, is alert to the seductions of the hard sell—though the question always in your mind is, how alert? You’re never sure whether these racy pictures embrace superficiality or mock it, or both. (The savviest American advertising, like those Bartles & Jaymes commercials, does both, reaching out to media kids who are as wary of ad-age flash as they are enthralled by it.)

Marx assumed that capitalism created a fixation on commodities. On the contrary, it appears the reverse is true. Junk-food-commodity fetishism seems to be tied to the structures of the human mind. Desire is a slippery state; it is a second cousin to imagination. And a first cousin to sex, violence, lust. When commodities become the loci of our dreams and wishes, they acquire a kind of hallucinatory glow before consciousness—aura, or mental heat. The lust for commodities is like sex: an urge toward acquisition that is never permanently fulfilled and is therefore eternally provocative.

In the seventies, Rosenquist’s images began to float within a science-fictionalized hyperspace. Frank Borman, whose command of Eastern Airlines was perhaps more astute than his grasp of art, claimed that he’d been in space and had seen nothing that looked like a Rosen-

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quist. But space travel is a merger between technology and human imagination; it is a metaphoric nexus of our potential for violence and transcendence. Rosenquist uses it as a visual equivalent of mental space. Free flight and weightlessness correspond, emotionally, to the limbo of desire, the topsy-turviness of longing.

When Rosenquist dangles slabs of bacon from clothespins (in *Industrial Cottage*) or sends a bag of groceries into free-fall (on the left side of *While the Earth Revolves at Night*), he may well have some private metaphor in mind. But "going public" is never necessary. The importance of these paintings is their ability to generate a field of almost pure emotion, in which cinematic images of pure, reified desire float nameless and unresolvable, like a bad dream of capitalism.

While the Earth Revolves at Night belongs in Rosenquist's finest series, "House of Fire," which is all about sex and danger, the ultimate consumer commodities. Buckets of molten metal and lethal-looking instruments (women's fingernails shaped into pen points) burst through windows. Symbols of domestic life are turned upside down and dumped. Ordinary life is stood on its head. And at right, the "wheels of the cosmos" gleam in purplish sunset tones, an alluring, ominous vision of the power of technology.

I find it fascinating that Rosenquist—according to Judith Goldman, in the catalogue—reads mostly Eastern philosophy, when he reads at all. Renunciation of desire is at the center of most major Eastern religions. Goldman makes me think Rosenquist knows what he's doing. Perhaps the Whitney knew what it was doing in juxtaposing Rosenquist's show and the beautiful **Shaker Design** two floors below; the difference is like Consciousness I and Consciousness II.

In Shaker society, desire is submerged in spirituality; hence, in Shaker art, the surface is always stable and always in perfect harmony with substance. Form is indivisible from function in the Shaker mind, and in Shaker artifacts. Modernists have to work so hard at patching up the pieces, at matching function and form without showing the glue, because consumer culture and the pursuit of desire have driven the two concepts irrevocably apart. You begin to think that the Shakers represent something more profound to us than their art alone. Then you find out, in *The Four Seasons of Shaker Life*, a lyric tribute by writer Gerard C. Wertkin and photographer Ann Chwatsky, that there are only eight Shakers left at the Sabbathday Lake village; six of them are elderly. And you recall Robert Frost: "From what I've tasted of desire, I hold with those who favor fire." (945 Madison Avenue, at 75th Street; Rosenquist through September 21; Shaker Design through August 31.) ■

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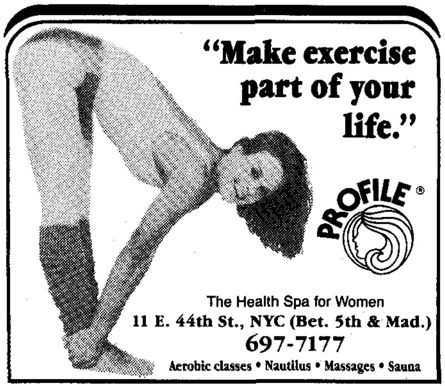

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DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*

ITALIAN LINES

THIS BOUTIQUE, WHICH FEATURES ITALian imports for women (sizes 4–14), is offering large reductions. For example: linen slacks (to size 12 only), were $160, now $40; linen sailor pants, were $225, now $85; lined cotton skirts, were $140, now $75; cotton or linen checked blazers, were $350, now $175; short- and long-sleeved reversible cotton sweaters, were $125 and $185, respectively, now $65 and $100; silk and silk-charmeuse halter blouses, were $195 and $225, respectively, now $65; two-piece printed linen dresses, were $350, now $195; silk crêpe de Chine printed pleated skirts, were $385, now $195. Also, for babies sizes 18 months–2 years, two-piece appliquéd outfits, were $55–$85, now $27.50–$42.50. A.E., D.C., M.C., V., checks accepted; all sales final. *Yves St. Tropez, 247 East 60th St. (759-3784); Mon.–Sat. 10 a.m.–7 p.m.; while stock lasts.*

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OLD AND NEW JEWELRY AND ARTWORKS from India, Tibet, and Nepal are on sale here. For example, ivory jewelry: old bracelets with silver clasps, were $40, now $25; hand-carved bracelets, were $75, now $50; large bracelets, were $150–$600, now $65–$350; necklaces, were $95–$400, now $55–$150. Carved-wood articles: eighteenth-century wall panels, were $350–$450, now $175–$225; wall brackets, were $150, now $75; 30- to 38-in.-high female figures, were $600–$1,200, now $350–$500; 29-in.-high painted horse, was $1,500, now $700; wood elephant, was $600, now $250; assorted figures, were $60, now $25. Unframed paintings: Tanka paintings on textile from Nepal, were $150, now $75; Pichhwai paintings, were $250–$300, now $125–$175; Indian miniatures, some of erotic subjects, were $150–$350, now $35–$125; paintings on glass, were $200, now $75; manuscript pages, were $20, now $10. Lingam stones, were $125–$3,000, now $75–$1,200. Also, bronze temple toys and animal figures, Tibetan gilt deity figures; and more. A.E., D.C., M.C., V., checks accepted; all sales final. *Temple Art, Inc., 902 Madison Ave., near 72nd St. (879-5480); Mon.–Sat. 10 a.m.–6 p.m.; through 8/31.*

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ON SALE HERE ARE CHARMING CLOTHES for women (sizes 4–12), leather goods, and more. For example: cotton pullovers and cardigans, some with novelty trims, retail $200–$400, here $60–$200; wool-and-cotton sweaters from South America, retail $180–$300, here $30–$50; Japanese hand-screened T-shirts, retail $24 and $50, here $12 and $25; cotton-, cotton-and-wool-, or Viyella-challis blouses, retail $105–$150, here $20–$40; hand-screened cotton-gauze and -rib-knit separates and dresses, retail $50–$110 and $150–$180, respectively, here $25–$55 and $75–$90; cotton-jersey tops, dresses, pants, and jumpsuits, retail $20–$120, here $10–$60. Leather goods: briefcases, retail $600, here $95; shoulder bags, retail $50–$100, here $40–$45. Other items: large cotton-batik and ikat napkins, retail $6–$20 each, here $3 and $4; nylon or cotton travel bags, makeup cases, and more. Cash only; all sales final. *Whalen and Welsh, 110 West 40th St., Room 2506 (719-9880); Wed. and Thurs. 11 a.m.–6 p.m.; sale 7/16–17 only.*

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THIS SHOP CARRIES CHEERY CLOTHING from Holland, most of it cotton, in sizes children's 6 months–16 years and women's 4–10 and S–L. Summer merchandise, reduced 30 to 50 percent, comes in yellow, green, pink, red, purple, and turquoise. Jackets, pants, and dresses (sizes 6 months–adult M), were $59–$280, now $29.50–$196; shirts (sizes children's 4–adult L), were $44–$93, now $22–$46.50; blouses (sizes children's 4–adult M), were $41–$148, now $20.50–$74; overalls (sizes 6 months–8 years, were $51–$85, now $25.50–$42.50. Also, raincoats, and much more. A.E., checks accepted; all sales final. *Olè Èlo, 122 West 72nd St. (877-4672); Mon. and Tues. 10 a.m.–7 p.m., Wed.–Sat. till 8 p.m., and Sun. noon–6 p.m.; while stock lasts.*

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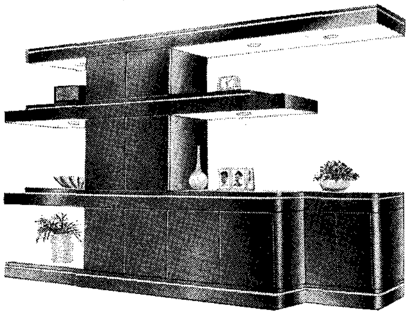

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A Complete Entertainment Guide for Seven Days Beginning

JULY 16

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. at Sixth Ave. 431-1590. #1—Thru July 22: *Pigs and Battleships.* #2—Thru Aug. 14: Janus Film Festival. July 15–16: *Through a Glass Darkly; Winter Light; The Silence.* July 17–19: *Jules and Jim; Black Orpheus.* July 20–21: *The Bicycle Thief; Miracle in Milan.* July 22–23: *L'Avventura; Il Grido.*

2. THALIA SOHO—Vandam St. at Sixth Ave. 675-0498. July 16: *Pather Panchali; Aparajito.* July 17: Cartoons!: Puppet Films of Lou Bunin; Cartoons in Depth. July 18–19: *The Year of Living Dangerously; Road Games.* July 20: *Two Women; The Condemned of Altona.* July 21: *Doomed Love; Imposters.* July 22: *D.O.A.; The Decline of Western Civilization.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. 674-2560. #1—Thru July 17: *Tea in the Harem.* #2—*Hail Mary.*

5. WAVERLY—Sixth Ave. at W. 3rd St. 929-8037. #1—*Labyrinth.* #2—*Ruthless People.*

6. 8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave. 674-6515. Thru July 17: *Brazil.*

7. MOVIELAND 8TH STREET—8th St. E. of University Pl. 477-6600. #1—*Legal Eagles.* #2—*Big Trouble in Little China.* #3—*Club Paradise.*

8. THEATRE 80—St. Mark's Pl. W. of First Ave. 254-7400. July 16: *Romeo and Juliet* (1968); *A Midsummer Night's Dream* (1935). July 17: *These Three; The Browning Version.* July 18–19: *Trouble in Paradise; Design for Living.* July 20: *L'Avventura; L'Amore.* July 21: *Maedchen in Uniform; The Saga of Gosta Berling.* July 22: *On the Avenue; In Old Chicago.*

9. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. July 16–17: *Return of the Secaucus 7; The Lady in Red.* July 18–19: *The Return of Martin Guerre; Mon Oncle d'Amérique.* July 20–22: *I Am Curious (Yellow); I Am Curious (Blue).*

10. RKO ART GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—*Under the Cherry Moon.* #2—Thru July 17: *Top Gun.* Beg. July 18: *A Great Wall.*

11. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1—*Hannah and Her Sisters.* #2—*Hard Choices.* #3—Thru July 17: *F/X.* Beg. July 18: *Salvador.* #4—*Desert Hearts.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave. 989-0060. #1—*The Karate Kid Part II.* #2—*The Great Mouse Detective.* #3—*Big Trouble.*

21. GRAMERCY—23rd St. W. of Lexington Ave. 475-1660. *About Last Night....*

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. *Ruthless People.*

23. MURRAY HILL—34th St. W. of Third Ave. 685-7652. Thru July 17: *Psycho III.* Opening July 18: *Aliens.*

24. 34TH STREET EAST—34th St. W. of Second Ave. 683-0255. *The Karate Kid Part II.*

25. LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave. 532-5544. #1—*Ferris Bueller's Day Off.* #2—*Back to School.* #3—*Running Scared.*

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—*About Last Night....* #2—*Labyrinth.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. *Psycho III.*

32. LOEWS STATE—B'way nr. 45th St. 575-5060. #1—*Legal Eagles.* #2—*Running Scared.*

33. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—*Club Paradise.* #2—*Under the Cherry Moon.* #3—*Cobra.* #4—*The Color Purple.* #5—*The Manhattan Project.* #6—*Raw Deal.*

34. EMBASSY 1—B'way nr. 46th St. 757-2408. *Ruthless People.*

36. EMBASSY 2—B'way nr. 47th St. 730-7262. *Top Gun.* **EMBASSY 3**—*Short Circuit.* **EMBASSY 4**—*Poltergeist II: The Other Side.*

37. RKO WARNER TWIN—B'way nr. 47th St. 315-8425. #1—Thru July 17: *Big Trouble in Little China.* Opening July 18: *Aliens.* #2—*Big Trouble in Little China.*

38. EMBASSY 49TH STREET—49th St. at Seventh Ave. 757-7003. *The Great Mouse Detective.* Closed July 16.

39. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—*The Karate Kid Part II.* #2—*Back to School.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. 757-2406. *The Great Mouse Detective.*

42. ZIEGFELD—54th St. W. of Sixth Ave. 765-7600. Thru July 17: *American Anthem.* Opening July 18: *Pirates.*

3. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *The Great Mouse Detective.*

5. SUTTON—57th St. E. of Third Ave. 759-1411. *About Last Night . . . .*

7. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. *Spring Symphony.*

8. NEW CARNEGIE—57th St. E. of B'way. 582-4582. *Hannah and Her Sisters.*

9. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. Thru July 17: *Psycho III.* Opening July 18: *Aliens.*

0. PLAZA—58th St. E. of Madison Ave. 355-3320. *Big Trouble in Little China.*

1. PARIS—58th St. W. of Fifth Ave. 688-2013. *A Room With a View.*

2. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Top Gun.*

3. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*Under the Cherry Moon.* #2—*Club Paradise.*

4. BARONET—Third Ave. at 59th St. 355-1663. *The Karate Kid Part II.* **CORONET**—*Big Trouble.*

5. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *About Last Night . . . .*

6. CINEMA I—Third Ave. at 60th St. 753-6022. *Mona Lisa.* **CINEMA II**—753-0774. Thru July 17: *A Great Wall.* Opening July 18: *Malcolm.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*Back to School.* #2—832-2720. *Labyrinth.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Ruthless People.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Running Scared.* #2—*Ferris Bueller's Day Off.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *3 Men and a Cradle.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Legal Eagles.* Closed July 16.

65. UA EAST—First Ave. at 85th St. 249-5100. *Back to School.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. *Big Trouble in Little China.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—Thru July 17: *Psycho III.* Opening July 18: *Aliens.* #2—*Running Scared.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Labyrinth.* #2—*Under the Cherry Moon.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Ferris Bueller's Day Off.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Vagabond.* #2—Thru July 17: *The Trip to Bountiful.* Beg. July 18: *A Great Wall.* #3—*The Girl in the Picture.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Ran.* #2—*Letter to Brezhnev.*

83. REGENCY—B'way nr. 67th St. 724-3700. 66 Years of American Film Comedy: 1918–84. July 15–16: *Duck Soup; If I Had a Million.* July 17–19: *Bringing Up Baby; Holiday* (1938); *Hot Cross Bunny.* July 20–21: *Mr. Deeds Goes to Town; Theodora Goes Wild.* July 22: *Red Headed Woman; The Worst Woman in Paris?*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*My Beautiful Laundrette.* #2—*Rainy Day Friends.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Legal Eagles.* #2—Thru July 17: *Running Scared.* Opening July 18: *Aliens.* #3—*Back to School.* #4—*About Last Night . . . .* #5—*Under the Cherry Moon.* #6—*Ruthless People.*

86. THALIA—95th St. W. of B'way. 222-3370. July 16: *The Tingler; Shanks; Homicidal.* July 17: *Smile; Carrie.* July 18: *Chilly Scenes of Winter; Baby, It's You.* July 19: *The Canterbury Tales; The Witches.* July 20: *A Slave of Love; An Unfinished Piece for Player Piano.* July 21: Cartoon-o-Rama: Bob Clampett; Silent Nights. July 22: *Macaroni; A Special Day.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*Labyrinth.* #2—*The Great Mouse Detective.* #3—*Psycho III.* #4—*Back to School.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*Under the Cherry Moon; Krush Groove.* #2—*Big Trouble in Little China.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. 873-4225; Naturemax: 496-0900. July 22–24: Summer Youth Workshops and Films: Traditions, folklore, and life-styles of people from Africa, Latin America, and the Caribbean; groups only, call 873-1300 ext. 514 for reservations. **Naturemax Theater:** adm. $3.25; senior citizens $3; children $1.50: *On the Wing:* Daily at 10:30 a.m., 11:30 a.m., 1:30 & 3:30, Sat.–Sun. at 12:30; *Nomads of the Deep* and *Skyward:* Mon.–Fri. at 12:30, Wed., Fri.–Sun. at 4:30; *The Dream Is Alive:* Daily at 2:30. Triple feature: adm. $4.75; senior citizens $4.50; children $3: *On the Wing, Nomads of the Deep,* and *Skyward:* Fri.–Sat. at 6 & 7:30.

ASIA SOCIETY—Park Ave. at 70th St. 517-2742. Adm. $5; students, senior citizens, and members $4; advance tickets available. Films From the Beijing Film Academy. July 16 at 3:30 & 6:30: *Our Farmland* (China, 1983) by Xie Fei.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Donation $2.50; senior citizens $1; free popcorn. July 16 at 7:30: *Pennies From Heaven* (1936) by Norman Z. McLeod, with Bing Crosby.

FILMS CHARAS—360 E. 10th St., bet. Aves. B and C. 982-0627. Adm. $2; members $1. First Films. July 22 at 8: *The Little Fugitive* (1955) by Morris Engel and Ruth Orkin, and *Apropos de Nice* (France, 1929) by Jean Vigo.

FRENCH INSTITUTE—Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Ciné-Club: adm. $2.50; students and senior citizens $2; members free. July 16 at 1, 3:15, 6 & 8:30: *La Chèvre* (France, 1981) by Francis Veber, with Pierre Richard and Gérard Depardieu.

GUILD HALL—158 Main St., East Hampton, N.Y. (516) 324-4050. Adm. $5; members $4. Youth and the Rites of Passage. July 17 at 8:30: *Whistle Down the Wind* (Great Britain, 1961) by Bryan Forbes, with Hayley Mills and Alan Bates. July 22 at 8:30: *Lord of the Flies* (Great Britain, 1963) by Peter Brook.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Tue. noon–8, Wed.–Fri. noon–5, Sat.–Sun. 11 a.m.–6, hourly on the hour: Video-Feature. Thru Aug. 31: *As Is* (1984) by Edin Veliz, and *Nature Theatre of Oklahoma* (1984) by Daniel Boord.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm.: National Jewish Archive of Broadcasting. July 20 at 12:30, 1:30 & 2:30: Jewish Humor on Tape: "David Steinberg," from *On Location* (HBO, 1976).

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. 879-5500. Adm. $4.50; series and advance tickets available. Summer Films. Cary Grant: July 16 at 6:30: *Mr. Blandings Builds His Dream House* (1948) by H. C. Potter, co-starring Myrna Loy. James Cagney: July 17 at 6:30: *Each Dawn I Die* (1939) by William Keighley, co-starring George Raft. Musicals: July 18 at 6:30: *Oklahoma!* (1955) by Fred Zinnemann, with Gordon MacRae and Shirley Jones. The Great Sleuths Return Again: July 21 at 6:30: *Death on the Nile* (1978) by John Guillermin, with Peter Ustinov and Bette Davis. Robert De Niro: July 22 at 6:30: *Once Upon a Time in America* (1985) by Sergio Leone, co-starring James Woods and Elizabeth McGovern.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. by contribution. July 18 at 8: Open screening; bring your own films.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. noon–8, Wed.–Sat. noon–5. Thru Sept. 4: The Vision of Ernie Kovacs. Thru Sept. 18: Rocky and Bullwinkle and Friends: A Tribute to Jay Ward.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Titus Theater 1:** Thru Aug. 10: Comedy, Italian Style. July 17 at 2:30: *Riusciranno i Nostri Eroi . . .* (Italy, 1968) by Ettore Scola, with Alberto Sordi and Nino Manfredi; at 6: *In Nome del Popolo Italiano* (Italy, 1971) by Dino Risi, with Vittorio Gassman. July 18 at 2:30: *Per Grazia Ricevuta* (Italy, 1971) by and with Nino Manfredi; at 6: *Pane e Cioccolata* (Italy, 1974) by Franco Brusati, with Manfredi. July 19 at 2: *Teresa la Ladra* (Italy, 1975) by Carlo Di

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Palma, with Monica Vitti; at 5: *La Tosca* (Italy, 1973) by Luigi Magni, with Vitti and Vittorio Gassman. July 20 at 2: (See July 18 at 6); at 5: (See July 18 at 2:30). July 21 at 6: Directors Guild of America Fiftieth-Anniversary Tribute: *The Day the Earth Stood Still* (1951) by Robert Wise; Wise present. July 22 at 2:30: (See July 19 at 5); at 6: (See July 19 at 2).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516) 423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. July 16 at 8 & 9:45: *The Mystery of Picasso* (France, 1955) by Henri-Georges Clouzot, with Pablo Picasso. July 17 at 8 & 9:45: *Sugarbaby* (West Germany, 1985) by Percy Adlon. July 18–19 at 8 & 10, July 20 at 5, 7:30 & 9:30: *The Trip to Bountiful* (1985) by Peter Masterson, with Geraldine Page; July 18 at midnight: *A Clockwork Orange* (1971) by Stanley Kubrick; July 19 at midnight: *Dont Look Back* (1967) by D. A. Pennebaker, with Bob Dylan. July 21 at 8: *Lifeforce* (1985) by Tobe Hooper; July 21 at 10, July 22 at 8 & 10:15: *Kiss of the Spider Woman* (U.S.A.-Brazil, 1985) by Hector Babenco, with William Hurt and Raul Julia.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. (516) 283-2118. Free. July 15 at 3: *Teen Wolf* (1985) by Rod Daniel, with Michael J. Fox.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Thru July 24: Tue.–Sun. at 6 & 8, Fri.–Sun. at 4: *Carmen Jones* (1954) by Otto Preminger, with Dorothy Dandridge and Harry Belafonte; Tue.–Sun. at 10 (separate adm.): *Dreamchild* (Great Britain, 1984) by Gavin Millar. Public Service (free): Sat.–Sun. at 2: *Weirded Out and Blown Away* (1985) by Sharon Greytak, and *See What I Say*, with Holly Near.

QUEENS COLLEGE—Kiely Hall, Room 170, L. I. Expwy. and Kissena Blvd., Flushing, Queens. (718) 520-7303. Free. Films by Alfred Hitchcock. July 16 at 1:30: *Suspicion* (1941), with Cary Grant and Joan Fontaine.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow–Corona Park, Queens. (718) 592-2405. Free with museum adm. Buster Keaton: The Great Stoneface. July 19 at 2: *College* (1927) by James W. Horne and Keaton.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718) 727-1135. Adm. $2; members $1. D. W. Griffith's Heirs. July 20 at 1:30: *Vampyr* (Germany, 1931) by Carl Theodor Dreyer, and *A Corner in Wheat* (1909) by Griffith.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru July 27: Film and Video on Art. July 15 at 1:30, July 16–19 at 11:30 a.m., July 20 at 12:30: Film Program 1: *20th-Century American Art: Highlights of the Permanent Collection* (Whitney Museum, 1982), *The Shakers: Hands to Work, Hearts to God* (1985), and *James Rosenquist* (1986). July 15 at 4:30, July 16–19 at 2:30, July 20 at 3:30: Film Program 2: *Thomas Eakins: A Portrait in Motion* (1986), *Winslow Homer: The Nature of the Artist* (1986), and *The Frescoes of Diego Rivera* (1984). July 22 at 1:30, July 23–26 at 11:30 a.m., July 27 at 12:30: Film Program 3: *The Architecture of Mies van der Rohe* (1985), and *Richard Meier* (1986). July 22 at 4:30, July 23–26 at 2:30, July 27 at 3:30: Film Program 4: *Grand Central* (1982), *For California: A Capitol Restoration* (1985), and *Georgia O'Keeffe* (1977).

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*The Karate Kid Part II.* #2—*Running Scared.* #3—*Ruthless People.* #4—*Under the Cherry Moon.*

101. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. *Club Paradise; Cobra.*

102. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—Thru July 17: *Running Scared.* Beg. July 18: *Aliens.* #2—*Legal Eagles.*

103. DALE—W. 231st St. at B'way. 884-5300. #1—Thru July 17: *Legal Eagles.* Beg. July 18: *Aliens.* #2—Thru July 17: *Back to School.*

104. DOVER—Boston Rd. at E. 174th St. 542-3511. Thru July 17: *Psycho III.* Beg. July 18 (tent.): *Back to School.*

105. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Ruthless People.* #2—*Back to School.* #3—*Club Paradise.* #4—*The Karate Kid Part II.*

106. KENT—E. 167th St. nr. Grand Concourse. 367-1288. Thru July 17: *Big Trouble in Little China.* Beg. July 18: *Aliens.*

107. LOEWS AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*Under the Cherry Moon.* #2—*Psycho III.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse. 367-1288. #1—*The Great Mouse Detective.* #2—*Running Scared.* #3—*Ruthless People.* #4—*Psycho III.*

109. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*The Karate Kid Part II.* #2—*Running Scared.* #3—Thru July 17: *Labyrinth.* Beg. July 18: *Back to School.* #4—Thru July 17: *Big Trouble in Little China.* Beg. July 18: *Aliens.*

110. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. *Ruthless People.*

111. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—*Cobra.* #2—*The Karate Kid Part II.* #3—*Labyrinth.* #4—*Raw Deal.*

112. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*Big Trouble in Little China.* #2—*Back to School.* #3—*Under the Cherry Moon.*

113. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Under the Cherry Moon.* #2—*Poltergeist II: The Other Side.* #3—*The Great Mouse Detective.* #4—*Legal Eagles.* #5—*Psycho III.* #6—*Back to School.* #7—*The Karate Kid Part II.* #8—*Big Trouble in Little China.* #9—*Ruthless People.* #10—*Top Gun.* #11—*Running Scared.* #12—*Raw Deal.* #13—*Club Paradise.*

BROOKLYN

AREA CODE 718

200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Back to School.* #2—*Ruthless People.* #3—*The Karate Kid Part II.* #4—*The Great Mouse Detective.* #5—Thru July 17: *Cobra; My Little Pony—The Movie.* Beg. July 18: *About Last Night . . . .* #6—Thru July 17: *Top Gun.* Beg. July 18: *Ferris Bueller's Day Off.* #7—*Labyrinth.*

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Club Paradise.* #2—*Psycho III.* #3—*Running Scared.* #4—*Legal Eagles.* #5—Thru July 17: *Ferris Bueller's Day Off; Under the Cherry Moon.* Beg. July 18: *Pirates.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—*Back to School.* #2—*Ruthless People.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Legal Eagles.* #2—*Ferris Bueller's Day Off.* #3—*Running Scared.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Labyrinth.* #2—*Big Trouble in Little China.* #3—*Club Paradise.* #4—*Cobra.*

205. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. #1—*The Karate Kid Part II.* #2—*The Great Mouse Detective.* #3—*Under the Cherry Moon.* #4—Program unavailable.

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Ruthless People.* #2—*Back to School.* #3—Thru July 17: *The Karate Kid Part II.* Beg. July 18: *About Last Night . . . .* #4—*Club Paradise.* #5—*Legal Eagles.* #6—Thru July 17: *Running Scared.* Beg. July 18: *Pirates.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—*Legal Eagles.* #2—*Back to School.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Ruthless People.* #2—*Back to School.* #3—Thru July 17: *Running Scared; My Little Pony—The Movie.* Beg. July 18: *Aliens.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. Program unavailable.

210. DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton St. 624-3591. #1—*Under the Cherry Moon.* #2—*The Karate Kid Part II.*

211. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay St. 875-4024. #1—*Big Trouble in Little China.* #2—*Psycho III.* #3—*Back to School.* #4—*Running Scared.*

212. FLATBUSH—BROOKLYN CENTER—Whitman Hall, Brooklyn College, Flatbush Ave. at Nostrand Ave. 780-5295. July 18–20: *Oklahoma!; Carousel.*

213. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—Thru July 17: *Big Trouble in Little China.* Beg. July 18: *Aliens.* #2—*Under the Cherry Moon.* #3—*The Karate Kid Part II.* #4—*Running Scared.*

214. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Ferris Bueller's Day Off.* #2—*Legal Eagles.*

215. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave at Ave. U. 253-1110. #1—*Labyrinth.* #2—*Big Trouble in Little China.* #3—*Club Paradise.* #4—*Running Scared.*

216. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru July 17: *Psycho III; Legend.* Beg. July 18 (tent.): *Back to School.*

217. MIDWOOD—AVENUE U—Ave. U at E. 16th St. 336-1234. #1—*Top Gun.* #2—Thru July 17: *Hannah and Her Sisters; Cobra.* Beg. July 18 (tent.): *Psycho III.*

218. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Under the Cherry Moon.* #2—*The Karate Kid Part II.* #3—Thru July 17: *The Great Mouse Detective.* Beg. July 18: *Aliens.* #4—*Ruthless People.* #5—*Psycho III.*

219. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru July 17: *The Karate Kid Part II.* #2—*Legal Eagles.* #3—*Letter to Brezhnev.*

220. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—*The Karate Kid Part II.* #2—Thru July 17: *Under the Cherry Moon.* Beg. July 18: *Labyrinth.* #3—Thru July 17: *Running Scared.* Beg. July 18: *Aliens.* #4—Thru July 17: *Psycho III.* Beg. July 18: *Back to School.* #5—Thru July 17: *Big Trouble in Little China.* Beg. July 18: *Pirates.*

221. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—Thru July 17: *Big Trouble in Little China; Commando.* Beg. July 18: *Aliens.* #2—Thru July 17: *Psycho III; Back to the Future.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*Back to School.* #2—*The Karate Kid Part II.* #3—*Big Trouble in Little China.* #4—*Under the Cherry Moon.* #5—*Ruthless People.* #6—*Club Paradise.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Club Paradise.* #2—*Running Scared.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*The Karate Kid Part II.* #2—*Under the Cherry Moon.* #3—*Big Trouble in Little China.* #4—*Labyrinth.*

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru July 17: *Raw Deal; Vice Squad.* Beg. July 18: *The Money Pit; Legend.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Ruthless People.* #2—*Legal Eagles.* #3—*The Karate Kid Part II.* #4—*Psycho III.* #5—*Back to School.* #6—*Big Trouble in Little China.* #7—Thru July 17: *Under the Cherry Moon.* Beg. July 18: *Aliens.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Legal Eagles.* #2—*Running Scared.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Running Scared.* #2—*Top Gun.* #3—*Psycho III.* #4—*Back to School.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Under the Cherry Moon.* #2—*The Karate Kid Part II.* #3—*Running Scared.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Club Paradise.* #2—*Big Trouble in Little China.* #3—*Psycho III.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Back to School.* #2—*Ruthless People.* #3—*Legal Eagles.* #4—Thru July 17: *American Anthem.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Ruthless People.* #2—*Legal Eagles.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—*The Great Mouse Detective.* #2—*Psycho III.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 71st Ave. 544-1020. #1—*Back to School.* #2—*Back to School.* #3—*Ruthless People.*

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Club Paradise.* #2—Thru July 17: *Cobra.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Ferris Bueller's Day Off.*

15. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*The Karate Kid Part II.* #2—*Under the Cherry Moon.* #3—*Labyrinth.* #4—*Big Trouble in Little China.*

16. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—Thru July 17: *Psycho III.* Beg. July 18: *Pirates.* #2—*Ruthless People.* #3—*Back to School.* #4—Thru July 17: *Big Trouble in Little China.* Beg. July 18: *Aliens.* #5—*Legal Eagles; My Little Pony—The Movie.*

17. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Labyrinth.* #2—*Ferris Bueller's Day Off.*

18. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*The Karate Kid Part II.* #2—*Running Scared.* #3—*Back to School.*

19. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*Ruthless People.* #2—*Big Trouble in Little China.*

20. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—Thru July 17: *Labyrinth.* Beg. July 18: *About Last Night . . . .* #2—Thru July 17: *Psycho III.* Beg. July 18: *Aliens.* #3—*Club Paradise.*

21. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—*Ferris Bueller's Day Off.* #2—*The Great Mouse Detective.*

22. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Under the Cherry Moon.* #2—*The Karate Kid Part II.*

23. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*The Great Mouse Detective.* #2—*Raw Deal.* #3—*Psycho III.*

24. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. Program unavailable.

25. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—Thru July 17: *Running Scared.* #2—Thru July 17: *The Karate Kid Part II.*

26. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Legal Eagles.* #2—Thru July 17: *Back to School.* Beg. July 18: *Aliens.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—*Back to School.* #2—*Psycho III.*

401. NEW DORP—HYLAN—351-6601. #1—*Running Scared.* #2—*The Karate Kid Part II.*

402. NEW DORP—LANE—351-2110. *Back to School.*

403. NEW DORP—RAE—979-0444. #1—*Club Paradise; My Little Pony—The Movie.* #2—*Labyrinth; Under the Cherry Moon.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Ruthless People.* #2—*Legal Eagles.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*Club Paradise.* #2—*Big Trouble in Little China.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Back to School; My Little Pony—The Movie.* #2—*The Karate Kid Part II.*

501. BELLMORE—MOVIES—783-7200. Thru July 17: *Psycho III.*

502. BETHPAGE—MID-ISLAND—796-7500. Thru July 17: *Top Gun.*

504. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Back to School.* #2—*Club Paradise.* #3—Thru July 17: *Big Trouble in Little China.* Beg. July 18: *Pirates.* #4—*The Karate Kid Part II.*

505. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Ruthless People.* #2—*Legal Eagles.* #3—*Running Scared.* #4—Thru July 17: *Labyrinth.* Beg. July 18: *About Last Night . . . .*

506. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Club Paradise.* #2—*About Last Night . . . .* #3—Thru July 17: *Ferris Bueller's Day Off.* Beg. July 18: *Aliens.* #4—*Psycho III.*

507. GREAT NECK—SQUIRE—466-2020. #1—*Legal Eagles.* #2—*Club Paradise.* #3—Thru July 17: *Labyrinth.* Beg. July 18: *Aliens.*

508. HEWLETT—RKO—791-6768. *The Great Mouse Detective.*

509. HICKSVILLE—HICKSVILLE—931-0749. #1—Thru July 17: *Under the Cherry Moon; Short Circuit.* Beg. July 18: *Pirates.* #2—*Back to School.*

510. HICKSVILLE—MID-PLAZA—433-2400. #1—Thru July 17: *Big Trouble in Little China.* Beg. July 18: *Aliens.* #2—*Ferris Bueller's Day Off.* #3—*The Karate Kid Part II.* #4—*Running Scared.* #5—*Psycho III.* #6—*Legal Eagles.*

511. LAWRENCE—RKO—371-0203. #1—*The Karate Kid Part II.* #2—*Club Paradise.* #3—*Ruthless People.*

512. LEVITTOWN—LEVITTOWN—731-0516. #1—*Psycho III.* #2—*The Great Mouse Detective.*

513. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Ruthless People.* #2—*Legal Eagles.* #3—*Labyrinth.* #4—*About Last Night . . . .* #5—*Running Scared.* #6—*Ferris Bueller's Day Off.*

514. LONG BEACH—PARK AVENUE—432-0576. Thru July 17: *The Great Mouse Detective.*

515. LYNBROOK—LYNBROOK—593-1033. #1—*About Last Night . . . .* #2—*Back to School.* #3—Thru July 17: *Labyrinth.* Beg. July 18: *Aliens.* #4—Thru July 17: *Ferris Bueller's Day Off.* Beg. July 18: *Pirates.*

516. LYNBROOK—STUDIO ONE—599-1444. Thru July 17: *Big Trouble in Little China.*

517. MALVERNE—TWIN—599-6966. #1—Thru July 17: *Top Gun.* Beg. July 18: *Ferris Bueller's Day Off.* #2—Thru July 17: *The Great Mouse Detective.* Beg. July 18 (tent.): *Psycho III.*

518. MANHASSET—MANHASSET—627-7887. #1—*Ferris Bueller's Day Off.* #2—*Ruthless People.* #3—Thru July 17: *Big Trouble in Little China.* Beg. July 18: *Pirates.*

519. MASSAPEQUA—PEQUA—799-6464. Thru July 17: *Ruthless People.* Beg. July 18: *Aliens.*

520. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*Labyrinth.* #2—*Ferris Bueller's Day Off.* #3—*The Karate Kid Part II.* #4—Thru July 17: *Big Trouble in Little China.* Beg. July 18: *Ruthless People.* #5—Thru July 17: *Under the Cherry Moon.* Beg. July 18: *Pirates.* #6—*Running Scared.* #7—*Club Paradise.* #8—*Back to School.* #9—*Back to School.*

521. MERRICK—TWIN—546-1270. #1—*Legal Eagles.* #2—*Running Scared.*

522. NEW HYDE PARK—HERRICKS—747-0555. #1—*Back to School.* #2—*The Karate Kid Part II.*

523. OCEANSIDE—OCEANSIDE—536-7565. #1—Thru July 17: *Top Gun.* #2—Thru July 17: *Psycho III.*

524. OLD BETHPAGE—CINE CAPRI—752-1610. *Top Gun.*

525. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Back to School; My Little Pony—The Movie.* #2—*The Karate Kid Part II.*

527. PORT WASHINGTON—MOVIES—944-6200. #1—*Legal Eagles.* #2—*Back to School.* #3—Thru July 17: *Psycho III; My Little Pony—The Movie.* Beg. July 18: *Aliens.* #4—*Club Paradise.*

528. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Legal Eagles.*

529. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*Running Scared.* #2—*Under the Cherry Moon.*

530. ROSLYN—ROSLYN—621-8488. #1—*Running Scared.* #2—*The Karate Kid Part II.*

531. SYOSSET—SYOSSET—921-5810. #1—*Club Paradise.* #2—*Ruthless People.* #3—*Labyrinth.*

532. SYOSSET—UA CINEMA 150—364-0700. *About Last Night . . . .*

533. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Labyrinth.* #2—Thru July 17: *Poltergeist II: The Other Side.* Beg. July 18: *Aliens.* #3—*Big Trouble in Little China.*

534. VALLEY STREAM—SUNRISE—825-5700. #1—*Psycho III.* #2—*Ferris Bueller's Day Off.* #3—*Legal Eagles.* #4—*Under the Cherry Moon.* #5—*Back to School.* #6—*The Karate Kid Part II.* #7—*The Great Mouse Detective.* #8—*Top Gun.* #9—*Ruthless People.* #10—*Running Scared.* #11—*Raw Deal.* #12—*Club Paradise.*

535. WANTAGH—RKO—781-6969. *The Great Mouse Detective.*

536. WESTBURY—DRIVE-IN—334-3400. #1—*Club Paradise.* #2—*Back to School.* #3—Thru July 17: *Running Scared.* Beg. July 18: *Aliens.*

537. WESTBURY—WESTBURY—333-1911. #1—*Top Gun.* #2—*The Great Mouse Detective.* #3—Beg. July 18: *Letter to Brezhnev.*

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600. BABYLON—BABYLON—669-3399. #1—*Labyrinth.* #2—Thru July 17: *Under the Cherry Moon; Cobra.* Beg. July 18: *Pirates.* #3—*Big Trouble in Little China.*

601. BABYLON—RKO—669-0700. #1—Thru July 17: *The Great Mouse Detective.* Beg. July 18: *Aliens.* #2—*The Karate Kid Part II.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Legal Eagles.* #2—*Ruthless People.* #3—*Psycho III.*

603. BAY SHORE—CINEMA—665-1722. *Back to School.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Running Scared.* #2—*Club Paradise.*

605. BAY SHORE—SUNRISE DRIVE-IN—665-1111. #1—*Big Trouble in Little China; The Jewel of the Nile.* #2—Thru July 17: *The Karate Kid Part II; Crossroads.* Beg. July 18: *Aliens.*

606. BRENTWOOD—BRENTWOOD—273-3900. Thru July 17: *Top Gun.* Beg. July 18: *Cobra.*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Ruthless People.* #2—*Top Gun.* #3—*Big Trouble in Little China.* #4—*The Great Mouse Detective.* #5—*Back to School.* #6—*Psycho III.* #7—*Ferris Bueller's Day Off.* #8—*Under the Cherry Moon.* #9—*Running Scared.* #10—*Legal Eagles.* #11—*The Karate Kid Part II.* #12—*Club Paradise.*

608. COMMACK—DRIVE-IN—499-2900. *Back to School.*

609. COMMACK—MULTIPLEX—462-6953. #1—*Back to School.* #2—*Big Trouble in Little China.* #3—*Running Scared.* #4—*Psycho III.* #5—*Under the Cherry Moon.* #6—*The Great Mouse Detective.* #7—*The Karate Kid Part II.* #8—*Legal Eagles.* #9—*Ruthless People.* #10—*Ferris Bueller's Day Off.* #11—*Club Paradise.*

610. COMMACK—RKO—499-4545. #1—*Top Gun.* #2—*Labyrinth.*

611. CORAM—PINE—698-6442. #1—Thru July 17: *Labyrinth.* Beg. July 18: *About Last Night. . . .* #2—*The Karate Kid Part II.* #3—*Running Scared.* #4—Thru July 17: *Psycho III.* Beg. July 18: *Aliens.*

612. CORAM—THE MOVIES AT CORAM—736-6200. #1—*Back to School.* #2—*Ruthless People.* #3—*Running Scared.* #4—*About Last Night. . . .* #5—Thru July 17: *Labyrinth.* Beg. July 18: *Aliens.* #6—Thru July 17: *Big Trouble in Little China.* Beg. July 18: *Pirates.* #7—*The Karate Kid Part II.* #8—*Club Paradise.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Ruthless People.* #2—*Back to School.* #3—*About Last Night . . . ; Labyrinth.* #4—*Club Paradise.* #5—Thru July 17: *Big Trouble in Little China.* Beg. July 18: *Aliens.*

614. ELWOOD—ELWOOD—499-7800. #1—*Ferris Bueller's Day Off.* #2—*Legal Eagles.*

616. FIRE ISLAND—COMMUNITY—583-5184. July 16–17: *Turtle Diary.* July 18–19: *The Official Story.* July 21–22: *Short Circuit.*

617. GREENPORT—GREENPORT—477-0500. Thru July 17: *Ferris Bueller's Day Off.* Beg. July 18 (tent.): *Back to School.*

618. HUNTINGTON—RKO SHORE—421-5200. #1—*Back to School.* #2—*Ruthless People.* #3—*Club Paradise.* #4—*Running Scared.*

619. HUNTINGTON—RKO WHITMAN—423-1300. Thru July 17: *Legal Eagles.* Beg. July 18: *Aliens.*

620. ISLIP—ISLIP—581-5200. #1—*Legal Eagles.* #2—Thru July 17: *Ferris Bueller's Day Off.* Beg. July 18: *Aliens.* #3—*Ruthless People.*

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *Big Trouble in Little China.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Thru July 17: *Top Gun.*

623. LINDENHURST—LINDENHURST—888-5400. Thru July 17: *Top Gun.* Beg. July 18: *Short Circuit.*

624. MATTITUCK—MATTITUCK—298-4405. #1—*Back to School.* #2—*Ruthless People.* #3—*Club Paradise.* #4—Thru July 17: *Big Trouble in Little China.* Beg. July 18: *Aliens.* #5—*Ferris Bueller's Day Off.*

625. MONTAUK—THE MOVIES—668-2393. Thru July 17: *Top Gun.*

627. NORTHPORT—NORTHPORT—261-8600. Thru July 17: *Top Gun.* Beg. July 18: *Cobra.*

628. OAKDALE—OAKDALE—589-8118. Thru July 17: *The Great Mouse Detective.* Beg. July 18: *Top Gun.*

629. PATCHOGUE—TRIPLEX—475-0601. #1—*Ruthless People.* #2—*Club Paradise.* #3—Thru July 17: *Back to School.* Beg. July 18: *Aliens.*

631. PATCHOGUE—SUNWAVE—475-7766. #1—Thru July 17: *Labyrinth.* Beg. July 18: *Pirates.* #2—*The Karate Kid Part II.*

632. PORT JEFFERSON—MINI EAST—928-6555. *Legal Eagles.* **WEST**—*Club Paradise.*

634. RIVERHEAD—SUFFOLK—727-3133. Thru July 17: *Psycho III.*

635. SAG HARBOR—SAG HARBOR—725-0010. Thru July 17: *My Beautiful Laundrette.* Beg. July 18: *Echo Park.*

636. SAYVILLE—SAYVILLE—589-0232. #1—*Legal Eagles.* #2—*Running Scared.* #3—*Back to School.*

637. SHIRLEY—DRIVE-IN—281-5444. Thru July 17: *The Karate Kid Part II; Crossroads.* Beg. July 18: *Aliens.*

639. SMITHTOWN—SMITHTOWN—265-1551. Thru July 17: *The Karate Kid Part II.* Beg. July 18: *Aliens.*

640. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—Thru July 17: *The Karate Kid Part II.* Beg. July 18: *Ferris Bueller's Day Off.* #2—*Legal Eagles.* #3—*Running Scared.*

641. STONY BROOK—LOEWS—751-2300. #1—*Legal Eagles.* #2—*Ferris Bueller's Day Off.* #3—*About Last Night. . . .*

642. WEST ISLIP—TWIN—669-2626. #1—*The Great Mouse Detective.* #2—Thru July 17: *Top Gun.* Beg. July 18: *Psycho III.*

643. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Running Scared.* #2—*Legal Eagles.*

644. WESTHAMPTON—WESTHAMPTON—288-1500. *Back to School.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Ruthless People.* #2—*Running Scared.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. Thru July 17: *Ferris Bueller's Day Off.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*Back to School.* #2—*The Karate Kid Part II.* #3—*Labyrinth.*

703. GREENBURGH—CINEMA 100—946-4680. #1—*Back to School.* #2—Thru July 17: *Labyrinth.* Beg. July 18 (tent.): *About Last Night. . . .*

704. HARRISON—CINEMA—835-2961. Program unavailable.

705. HARTSDALE—CINEMA—428-2200. #1—*Psycho III.* #2—*The Karate Kid Part II.* #3—*Club Paradise.* #4—*Big Trouble in Little China.*

706. LARCHMONT—PLAYHOUSE—834-3001. *Ruthless People.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—Thru July 17: *The Karate Kid Part II.* Beg. July 18: *Aliens.* #2—*Back to School.* #3—*Club Paradise.* #4—*Big Trouble in Little China.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—Thru July 17: *Psycho III.* Beg. July 18: *Aliens.* #2—*Back to School.* #3—*Club Paradise.* #4—*The Karate Kid Part II.* #5—*Legal Eagles.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru July 17: *Top Gun.* Beg. July 18 (tent.): *Psycho III.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Under the Cherry Moon.* #2—*Ruthless People.* #3—*The Karate Kid Part II.* #4—*Psycho III.* #5—*Running Scared.* #6—*Big Trouble in Little China.* #7—*Club Paradise.*

711. NEW ROCHELLE—TOWN—632-9700. *Legal Eagles.*

712. OSSINING—ARCADIAN—941-5200. #1—*Back to School.* #2—*Legal Eagles.* #3—*Ruthless People.*

713. PEEKSKILL—BEACH—737-6262. #1—*The Karate Kid Part II.* #2—*Running Scared.* #3—Thru July 17: *Big Trouble in Little China.* Beg. July 18: *About Last Night. . . .* #4—Thru July 17: *Labyrinth.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—Thru July 17: *Psycho III.* #2—*Ruthless People.* #3—*Legal Eagles.* #4—Thru July 17: *Ferris Bueller's Day Off.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru July 17: *Top Gun.*

716. PLEASANTVILLE—ROME—769-0720. #1—*Club Paradise.* #2—*Running Scared.*

717. RYE—RYE RIDGE—939-8177. #1—*Legal Eagles.* #2—*Running Scared.*

718. SCARSDALE—FINE ARTS—723-6699. *3 Men and a Cradle.*

719. SCARSDALE—PLAZA—725-0078. Program unavailable.

720. WHITE PLAINS—GALLERIA—997-8198. #1—*Ferris Bueller's Day Off.* #2—*Legal Eagles.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—Thru July 17: *Under the Cherry Moon.* Beg. July 18: *Aliens.* #2—*Running Scared.* #3—*Ruthless People.* #4—*About Last Night. . . .*

723. YONKERS—MOVIELAND—793-0002. #1—*Legal Eagles.* #2—*The Great Mouse Detective.* #3—*Ferris Bueller's Day Off.* #4—*Psycho III.* #5—*Club Paradise.* #6—*Big Trouble in Little China.*

724. YONKERS—PARK HILL—969-4477. #1—*The Karate Kid Part II.* #2—Thru July 17: *Running Scared.* Beg. July 18: *Aliens.* #3—*Psycho III.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—245-1500. #1—*Club Paradise.* #2—*The Great Mouse Detective.* #3—*Running Scared.* #4—*Back to School.* #5—*Big Trouble in Little China.* #6—Thru July 17: *Under the Cherry Moon.* Beg. July 18: *Pirates.* #7—*The Karate Kid Part II.*

726. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—Thru July 17: *Back to School.* #2—Thru July 17: *Top Gun.*

Rockland County

751. MONSEY—ROCKLAND DRIVE-IN—356-4040. *Psycho III; Back to the Future.*

752. NANUET—MALL—623-6336. *Under the Cherry Moon.*

753. NANUET—ROUTE 59—623-3355. Thru July 17: *Big Trouble in Little China.* Beg. July 18: *Aliens.*

754. NANUET—RKO MOVIES—623-0211. #1—*About Last Night. . . .* #2—*Labyrinth.* #3—*Legal Eagles.* #4—*The Karate Kid Part II.* #5—*Ruthless People.*

755. NEW CITY—TOWN—634-5100. #1—*Back to School.* #2—Thru July 17: *Legal Eagles.* Beg. July 18: *Aliens.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Running Scared.* #2—*Club Paradise.*

757. NYACK—CINEMA EAST—358-6631. *Ruthless People.*

758. ORANGEBURG—303 DRIVE-IN—359-2021. Thru July 17: *Club Paradise; Spies Like Us.* Beg. July 18: *Aliens.*

759. PEARL RIVER—CENTRAL—735-2530. #1—*Back to School.* #2—*Running Scared.*

760. PEARL RIVER—PEARL RIVER—735-6500. *Legal Eagles.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Psycho III.*

762. SPRING VALLEY—PIX—425-6902. #1—*Ferris Bueller's Day Off.* #2—*Back to School.*

763. STONY POINT—9 W CINEMA—942-0303. Thru July 17: *Back to School.* Beg. July 18: *Aliens.*

764. SUFFERN—LAFAYETTE—357-6030. *The Great Mouse Detective.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *Ferris Bueller's Day Off.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Legal Eagles.* #2—*Psycho III.*

801. DANBURY—CINE—743-2200. #1—*Ruthless People.* #2—*Ferris Bueller's Day Off.* #3—Thru July 17: *Big Trouble in Little China.* Beg. July 18: *Pirates.*

802. DANBURY—CINEMA—748-2923. #1—*About Last Night. . . .* #2—*Running Scared.*

803. DANBURY—PALACE—748-7496. #1—*Club Paradise.* #2—*Back to School.* #3—Thru July 17: *Under the Cherry Moon.* Beg. July 18: *Aliens.* #4—Thru July 17: *Top Gun.*

804. DARIEN—PLAYHOUSE—655-0100. *Back to School.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Legal Eagles.* #2—*The Karate Kid Part II.*

806. FAIRFIELD—COUNTY—334-1411. *Psycho III.*

807. GREENWICH—CINEMA—869-6030. #1—*Legal Eagles.* #2—*Psycho III.*

08. GREENWICH—PLAZA—869-4030. #1—*Back to School.* #2—*Big Trouble in Little China.* #3—*Club Paradise.*

09. NEW CANAAN—PLAYHOUSE—966-0600. #1—*Ruthless People.* #2—*About Last Night . . . .*

10. NORWALK—CINEMA—838-4504. #1—Thru July 17: *Running Scared.* Beg. July 18: *Aliens.* #2—*Psycho III.*

11. NORWALK—NORWALK—866-9202. *Club Paradise.*

12. RIDGEFIELD—CINEMA—438-3338. Thru July 17: *The Great Mouse Detective.*

13. SOUTH NORWALK—SONO—866-9202. July 15–17: *Out of Africa.* July 18–21: *A Matter of Heart; F/X.* July 22–24: *The Official Story.*

14. SPRINGDALE—STATE—325-0250. *The Karate Kid Part II.*

15. STAMFORD—AVON—324-9205. #1—*Under the Cherry Moon.* #2—Thru July 17: *Labyrinth.* Beg. July 18: *Pirates.*

16. STAMFORD—CINEMA—324-3100. #1—*Running Scared.* #2—*About Last Night . . . .* #3—Thru July 17: *Ferris Bueller's Day Off.* Beg. July 18: *Aliens.*

18. STAMFORD—RIDGEWAY—323-5000. #1—*Ruthless People.* #2—*Top Gun.*

19. TRUMBULL—TRANS-LUX—374-0462. #1—*Ruthless People.* #2—*Back to School.* #3—*Running Scared.*

20. WESTPORT—FINE ARTS—227-3324. #1—*Ferris Bueller's Day Off.* #2—*Back to School.* #3—227-9619. *Legal Eagles.* #4—226-6666. *Ruthless People.*

21. WESTPORT—POST—227-0500. *Top Gun.*

22. WILTON—CINEMA—762-5678. *The Karate Kid Part II.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*Back to School.* #2—*Psycho III; The Karate Kid Part II.* #3—*Club Paradise.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Legal Eagles.* #2—*Club Paradise.*

902. JERSEY CITY—LOEWS—653-4600. #1—*The Great Mouse Detective.* #2—*Running Scared.* #3—*Psycho III.*

903. JERSEY CITY—STATE—653-5200. #1—*The Karate Kid Part II.* #2—*Under the Cherry Moon.* #3—*Ruthless People.* #4—*Back to School.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Club Paradise.* #2—*Psycho III.* #3—*The Karate Kid Part II.* #4—*Under the Cherry Moon; Labyrinth.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*About Last Night . . . .* #2—*Running Scared.* #3—*Ruthless People.* #4—*Ferris Bueller's Day Off.* #5—*Legal Eagles.* #6—*Back to School.*

907. WEST NEW YORK—MAYFAIR—865-2010. Thru July 17: *Cobra; Raw Deal.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *The Karate Kid Part II.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*Psycho III.* #2—*Club Paradise.*

912. CEDAR GROVE—CINEMA 23—239-1462. Thru July 17: *Big Trouble in Little China.* Beg. July 18: *Aliens.*

913. IRVINGTON—CASTLE—372-9324. #1—*Under the Cherry Moon.* #2—Thru July 17: *Psycho III.*

914. LIVINGSTON—COLONY—992-0800. *Back to School.*

915. MAPLEWOOD—MAPLEWOOD—763-3100. *Ruthless People.*

916. MILLBURN—RKO—376-0800. #1—*Running Scared.* #2—*Legal Eagles.*

917. MONTCLAIR—CLARIDGE—746-5564. #1—*Running Scared.* #2—*Legal Eagles.* #3—*Ruthless People.*

918. MONTCLAIR—WELLMONT—783-9500. #1—*The Great Mouse Detective.* #2—*Under the Cherry Moon.* #3—*Ferris Bueller's Day Off.*

919. NUTLEY—FRANKLIN—667-1777. #1—*Running Scared.* #2—*Back to School.* #3—*Ruthless People.*

920. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Back to School.* #2—*The Karate Kid Part II.* #3—Thru July 17: *Labyrinth.* Beg. July 18: *Aliens.*

922. WEST ORANGE—ESSEX GREEN—731-7755. #1—*Club Paradise.* #2—*Top Gun; My Little Pony—The Movie.* #3—*Big Trouble in Little China.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru July 17: *The Great Mouse Detective.*

931. CRANFORD—RKO—276-9120. #1—*Legal Eagles.* #2—*Running Scared.*

932. ELIZABETH—ELMORA—352-3483. *Top Gun.*

933. LINDEN—TWIN—925-9787. #1—*Ruthless People.* #2—Thru July 17: *Big Trouble in Little China.* Beg. July 18: *Aliens.*

935. SUMMIT—STRAND—273-3900. *The Great Mouse Detective.*

936. UNION—FIVE POINTS—964-3466. #1—*Under the Cherry Moon.* #2—*Club Paradise.*

937. UNION—LOST PICTURE SHOW—964-4497. *Back to School.*

938. UNION—RKO—686-4373. #1—*Ferris Bueller's Day Off.* #2—*The Karate Kid Part II.*

939. WESTFIELD—RIALTO—232-1288. #1—Thru July 17: *Labyrinth.* Beg. July 18: *Pirates.* #2—*Club Paradise.* #3—*Big Trouble in Little China.*

940. WESTFIELD—TWIN—654-4720. #1—*Back to School; My Little Pony—The Movie.* #2—*The Great Mouse Detective.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. *The Great Mouse Detective.*

951. CLOSTER—CLOSTER—768-8800. *Ferris Bueller's Day Off; My Little Pony—The Movie.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*Legal Eagles.* #2—*Ruthless People.* #3—*Back to School.* #4—*Psycho III.*

953. EMERSON—TOWN—261-1000. #1—Thru July 17: *Running Scared.* Beg. July 18: *Aliens.* #2—Thru July 17: *Psycho III.* Beg. July 18: *Pirates.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Back to School.* #2—*Legal Eagles.*

955. FAIRVIEW—TWIN—941-2424. #1—*The Great Mouse Detective.* #2—*Running Scared.*

956. FORT LEE—LINWOOD—944-6900. #1—Thru July 17: *Big Trouble in Little China.* Beg. July 18: *Pirates.* #2—*Club Paradise.*

957. FORT LEE—SHARON—224-0202. *The Karate Kid Part II.*

958. OAKLAND—TWIN—337-4478. #1—*The Karate Kid Part II.* #2—*Club Paradise.*

960. PARAMUS—CINEMA 35— 845-5070. *Back to School.*

961. PARAMUS—DRIVE-IN—368-1440. Thru July 17: *Cobra; Pale Rider.*

962. PARAMUS—RKO BERGEN MALL—845-4449. *Legal Eagles.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*About Last Night . . . .* #2—*Letter to Brezhnev.* #3—*Labyrinth.* #4—*Running Scared.* #5—*Psycho III.* #6 & #8—*Ruthless People.* #7—*Ferris Bueller's Day Off.* #9—*Club Paradise.* #10—*Big Trouble in Little China.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—Thru July 17: *Top Gun.* Beg. July 18: *Aliens.* #2—*Under the Cherry Moon.* #3—*The Karate Kid Part II.*

965. RAMSEY—CINEMA—825-2090. *Running Scared.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. Thru July 17: *Top Gun; The Great Mouse Detective.*

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*Ruthless People.* #2—*The Karate Kid Part II.* #3—*Big Trouble in Little China.* #4—*Ferris Bueller's Day Off.*

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru July 17: *The Karate Kid Part II.* #2—Thru July 17: *The Great Mouse Detective.*

971. TEANECK—MOVIE CITY—836-3334. #1—*Legal Eagles.* #2—*Back to School.* #3—*The Great Mouse Detective.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Legal Eagles.*

974. WESTWOOD—PASCACK— 664-3200. #1—*Back to School.* #2—*The Karate Kid Part II.* #3—*Club Paradise.* #4—*Big Trouble in Little China.*

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BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ABOUT LAST NIGHT . . .—(1 hr. 53 min., '86) Reviewed in this issue. R. **21, 30, 45, 55, 85, 200, 206, 320, 505, 506, 513, 515, 532, 611, 612, 613, 641, 703, 713, 722, 754, 802, 809, 816, 905, 963**

ALIENS—(2 hr. 17 min., '86) Sigourney Weaver, who played the sole survivor of the 1979 science-fiction horror film *Alien*, returns to fight some new deadly adversaries from outer space. With Carrie Henn, Michael Biehn, Paul Reiser, Lance Henriksen, and Bill Paxton. Screenplay by James Cameron; story by Cameron, David Giler, and Walter Hill. Dir. Cameron. R. **23, 37, 49, 67, 85, 102, 103, 106, 109, 208, 213, 218, 220, 221, 304, 316, 320, 326, 506, 507, 510, 515, 519, 527, 533, 536, 601, 605, 611, 612, 613, 619, 620, 624, 629, 637, 639, 707, 708, 722, 724, 753, 755, 758, 763, 803, 810, 816, 912, 920, 933, 953, 964**

AMERICAN ANTHEM—(1 hr. 40 min., '86) Olympics gymnast Mitch Gaylord stars as a young man who tries to make it in competitive gymnastics despite the economic hardships of his family. With Janet Jones and Michelle Phillips. Screenplay by Evan Archerd and Jeff Benjamin; story by Archerd, Benjamin, and Susan Williams. Dir. Albert Magnoli. PG-13. **42, 309**

★ **BACK TO SCHOOL**—(1 hr. 36 min., '86) It's being sold as a kiddie movie, but most of the jokes will fly right over the heads of fourteen-year-olds. Rodney Dangerfield plays a shrewd, tough businessman who has fought his way up from Orchard Street. He's rich, he's powerful, and yet he suffers from a nagging sense of worthlessness because he never got a decent education. When Dangerfield goes visiting his son in college (Keith Gordon), he decides to enroll in school himself. He buys his way in, and soon he's razzing stuffy lecturers with his worldly knowledge, throwing wild parties, and hiring the Rand Corporation to write his papers. Dangerfield jiggles for a second before each line, and he pops his eyes like crazy—there are moments when he's just delivering gags. But after a while, you look a little closer, and, to your amazement, you realize he's giving a *performance*. He shows some vanity and pride and fear—he fills out the role and turns the gag concept into an interesting man. The picture is not just another kissie blown at teenagers. It says—is a revolution brewing?—that experience is preferable to innocence and that maturity is more interesting than youth. With good supporting performances by Sally Kellerman, Paxton Whitehead, and Ned Beatty. Dir. Alan Metter. (July 14, 1986) PG-13. **25, 39, 60, 65, 85, 88, 103, 104, 105, 109, 112, 113, 200, 202, 206, 207, 208, 211, 216, 220, 300, 304, 306, 309, 312, 316, 318, 326, 400, 402, 500, 504, 509, 515, 520, 522, 525, 527, 534, 536, 603, 607, 608, 609, 612, 613, 617, 618, 624, 629, 636, 644, 702, 703, 707, 708, 712, 725, 726, 755, 759, 762, 763, 803, 804, 808, 819, 820, 900, 903, 905, 914, 919, 920, 937, 940, 952, 954, 960, 971, 974**

BIG TROUBLE—(1 hr. 33 min., '85) A comedy about a middle-class family man who, unable to fund his children's education, becomes involved in an insurance scam. With Peter Falk, Alan Arkin, Beverly D'Angelo, Charles Durning, and Robert Stack. Written by Warren Bogle. Dir. John Cassavetes. R. **20, 54**

BIG TROUBLE IN LITTLE CHINA—(1 hr. 40 min., '86) A truck driver gets swept up in a bizarre adventure and ends up in an imaginary world beneath Chinatown inhabited by ghosts. With Kurt Russell, Kim Cattrall, Dennis Dun, James Hong, Victor Wong, and Kate Burton. Written by Gary Goldman and David Z. Weinstein; adaptation by W. D. Richter. Directed and scored by John Carpenter. PG-13. **7, 37, 50, 66, 89, 106, 109, 112, 113, 204, 211, 213, 215, 220, 221, 300, 302, 304, 308, 315, 316, 319, 405, 504, 510, 516, 518, 520, 533, 600, 605, 607, 609, 612, 613, 621, 624, 705, 707, 710, 713, 723, 725, 753, 801, 808, 912, 922, 933, 939, 956, 963, 968, 974**

CLUB PARADISE—(1 hr. 35 min., '86) A Chicago fireman leaving the force invests his entire disability settlement in a run-down hotel in the Caribbean: a comedy. With Robin Williams, Peter O'Toole, Rick Moranis, Jimmy Cliff, Twiggy, Adolph Caesar, Eugene Levy, and Joanna Cassidy. Screenplay by Harold Ramis and Brian Doyle-Murray; story by Ed Roboto, Tom Leopold, Chris Miller, and David Standish. Dir. Ramis. PG-13. **7, 33, 53, 101, 105, 113, 201, 204, 206, 215, 300, 301, 308, 313, 320, 403, 405, 504, 506, 507, 511, 520, 527, 531, 534, 536, 604, 607, 609, 612, 613, 618, 624, 629, 632, 705, 707, 708, 710, 716, 723, 725, 756, 758, 803, 808, 811, 900, 901, 904, 911, 922, 936, 939, 956, 958, 963, 974**

COBRA—(1 hr. 27 min., '86) Poison. Sylvester Stallone, crawling up Clint Eastwood's back, takes on an army of sicko killers in Los Angeles. The movie is trashy and sadistic, with a standard exploitation structure (women hacked to death in cars, self-mutilation, etc.), but it comes with an overlay of anti-civil-liberties rhetoric. Stallone's Marion Cobretti, or Cobra, thinks that police regulations, the courts, and the laws are all helping criminals, so he handles crime in his own way—by eliminating the suspects. This one-man death squad shoots, burns, detonates—this is his "cure." The movie, directed with laughable incompetence by George Pan Cosmatos, is sluggish, sour, and unbelievable. (June 9, 1986) R. **33, 101, 111, 200, 204, 217, 313, 600, 606, 627, 907, 961**

DESERT HEARTS—(1 hr. 37 min., '86) Earnest gay romance. Vivian Bell (Helen Shaver), a Columbia professor, steps off a train in Reno, in 1959, and checks into a dude ranch (she's getting a divorce). Viv is curt and standoffish—book-learning apparently has dried up her instincts and foiled her physical responses. *Desert Hearts* is that old standby, a movie about a proud, uptight lady who needs someone to light her fire. The person who strikes the match here is the glistening, eager Patricia Charbonneau, who plays Cay, casino cashier and young lesbian daredevil. For most of the movie we wait with growing impatience to see if Viv will go to bed with Cay. The sex, when it finally happens, has some real heat, but still, organizing a whole movie around Viv's seduction—Will she or won't she?—is inane. Audra Lindley gives a strong performance as the head of the dude ranch. Written by Natalie Cooper, from a 1964 novel by Jane Rule. Dir. Donna Deitch. (Apr. 14, 1986) R. **11**

F/X—(1 hr. 48 min., '86) Consistently entertaining thriller about a movie-special-effects man (Bryan Brown) who is hired by the Justice Department to stage the assassination of a Mafia boss who has decided to sing. The hero, of course, gets caught in a web of deceit and double-dealing and winds up as the odd man out. He clears his name by using his strange talents against the people who have tricked him. Director Robert Mandel is good at action, but the movie needs to be more intricate, scary, and duplicitous. It would have worked better if the special effects had fooled us as well. (Mar. 10, 1986) R. **11, 813**

FERRIS BUELLER'S DAY OFF—(1 hr. 42 min., '86) The hero is a fast-talking high-school senior who gulls everyone into thinking that he's seriously ill so he can play hooky. The way writer-director John Hughes tells the story, the people surrounding Ferris in this Chicago suburb don't deserve the truth. His parents are a pair of ambitious jerks who don't notice a thing; his sister, who is on to him, is an envious sourpuss; his teachers are all drones; and the dean of students (Jeffrey Jones) is a power-mad hysteric who devotes his life to bringing the truant to justice. As Ferris and two friends (Mia Sara and Alan Ruck) head for the city, you think that Hughes has set them up for a startling brush with Experience, but actually, everything goes brilliantly for them—Ferris successfully puts on half the city of Chicago as well as the dimwits out in the suburbs. The movie appears to be devoted to the dubious dramatic principle that it's all right to have a patronizing little snot as your hero as long as his antagonists are even worse. And Hughes's direction is awful. He lingers over tiny, unimportant points; his comedy routines are insultingly obvious; and some of the plot elements are stolen from *Risky Business* and *Beverly Hills Cop*. The whole picture is boring and conventional. (June 16, 1986) PG-13. **25, 62, 80, 200, 201, 203, 214, 314, 317, 321, 506, 510, 513, 515, 517, 518, 520, 534, 607, 609, 614, 617, 620, 624, 640, 641, 701, 714, 720, 723, 762, 765, 801, 816, 820, 905, 918, 938, 951, 963, 968**

THE GIRL IN THE PICTURE—(1 hr. 30 min., '86) A romantic comedy about the disappointments in love experienced by a young Scottish photographer and the people he knows. With John Gordon-Sinclair and Irina Brook. Written and directed by Cary Parker. PG-13. **81**

THE GREAT MOUSE DETECTIVE—(1 hr. 12 min., '86) A new animated feature from Walt Disney Pictures, the comic adventure story of a great mouse detective in Victorian England. Based on the book *Basil of Baker Street*, by Eve Titus. With the voices of Vincent Price, Barrie Ingham, and Val Bettin. Dir. John Musker, Ron Clements, Dave Michener, and Burny Mattinson. (Playing with the 1937 short *Clock Cleaners*, featuring Mickey Mouse and Donald Duck.) G. **20, 38, 40, 43, 88, 108, 113, 200, 205, 218, 311, 321, 323, 508, 512, 514, 517, 534, 535, 537, 601, 607, 609, 628, 642, 723, 725, 764, 812, 902, 918, 930, 935, 940, 950, 955, 967, 970, 971**

A GREAT WALL—(1 hr. 40 min., '85) In English and Mandarin, Eng. subtitles. A charming though slight comedy about a Chinese American family from San Francisco that goes to visit relatives in Beijing. Peter Wang, the director and star, has a rueful, offhand sensibility and a gentle touch, but he hasn't come up with a strong story that would pull his many observations together. Wang's computer executive is the best thing in the movie; he's an assimilated yet dissatisfied man who, on the one hand, receives the contempt of his son for not being American enough, and on the other, gets passed over for head of his division because he's still perceived as Chinese. When the executive visits his sister's family, both the Americans and the Chinese turn out to have similar problems with their children. Wang employs a complicated network of contrasts and comparisons, and he's a funny and observant man. If only the movie were a little more exciting! Screenplay by Wang and Shirley Sun. PG. **10, 56, 81**

HAIL MARY—(1 hr. 47 min., '85) In French, Eng. subtitles. Jean-Luc Godard's modern-day version of the Incarnation and Virgin Birth. Marie (Myriem Roussel), a beautiful but otherwise unremarkable Swiss girl, becomes pregnant without losing her virginity; her boyfriend, a dour taxi driver named Joseph (Thierry Lacoste), is baffled and enraged but agrees to marry her. And the child is born. Is it a joke? Well, there are some funny moments, but on the whole it's dead serious, and, in its way, intensely religious. Godard is the eternal male worshiper before the mystery of conception; he photographs Myriem Roussel's body with tenderness and awe. It is perhaps the nudity, and the way Godard makes Marie's renunciation of sex itself an erotic act, that has so angered members of the Catholic hierarchy, many of whom have attacked the film as blasphemous. But if it is blasphemous, it is so only in the literal and institutional sense. This a deeply reverent film, filled with amazement at the presence of the divine in our life. Shown with *The Book of Mary*, a short by Anne-Marie Miéville. (Oct. 21, 1985) **4**

HANNAH AND HER SISTERS—(1 hr. 47 min., '86) A great film, the richest, most complex, and most fluent of Woody Allen's movies to date. The frame of the movie is the life of a large Manhattan family over a two-year period; the explicit subject is the varieties of love and romance; but the real matter of the movie is the search for what is good, solid, and genuine in life. Hannah (Mia Farrow), a retired actress and a mother, is the central figure—gentle, selfless, and apparently self-sufficient. Her younger sisters resent her a great deal. Holly (Dianne Wiest), who has failed at numerous careers, is so sensitive to the judgment of others that she detects nonexistent slights and insults. Wiest gives a sly, tough, dead-accurate performance as this New York neurotic. Beautiful Lee (Barbara Hershey) is unformed—sensual precisely because she doesn't know who she is. The principal motor of the plot is the desire that Hannah's husband (Michael Caine) feels for Lee, and the effects of their affair on the family. Running in counterpoint are the struggles of Woody himself, here playing a TV producer. A hypochondriac of epic proportions, he undergoes a spiritual crisis and comes close to suicide. Though he finds a way out, the answer to his quest is in every frame of the movie, which celebrates not only life in New York but beauty and art. With Lloyd Nolan and Maureen O'Sullivan as the parents. (Feb. 10, 1986) PG-13. **11, 48, 217**

IARD CHOICES—(1 hr. 31 min., '85) A love story between a teenage boy in prison and a social worker, a woman in her thirties, who helps him escape. With Margaret Klenck, Gary McCleery, John Seitz, and John Sayles. Written and directed by Rick King. **11**

HE KARATE KID PART II—(1 hr. 49 min., '86) Noriyuki "Pat" Morita and Ralph Macchio return as Miyagi and Daniel, his protégé, meeting new challenges in Miyagi's hometown on Okinawa. Written by Robert Mark Kamen, based on the characters he created for *The Karate Kid.* Dir. John G. Avildsen. PG. **20, 24, 39, 54, 100, 105, 109, 111, 113, 200, 205, 206, 210, 213, 218, 219, 220, 300, 302, 304, 307, 315, 318, 322, 325, 401, 500, 504, 510, 511, 520, 522, 525, 530, 534, 601, 605, 607, 609, 611, 612, 631, 637, 639, 640, 702, 705, 707, 708, 710, 713, 724, 725, 754, 805, 814, 822, 900, 903, 904, 910, 920, 938, 957, 958, 964, 968, 970, 974**

ABYRINTH—(1 hr. 41 min., '86) A teenage girl must find her way to the center of a mysterious labyrinth filled with wondrous creatures in order to rescue her baby brother from its evil ruler. With David Bowie and Jennifer Connelly. Screenplay by Terry Jones; story by Dennis Lee and Jim Henson. Dir. Henson. PG. **5, 30, 60, 68, 88, 109, 111, 200, 204, 215, 220, 302, 315, 317, 320, 403, 505, 507, 513, 515, 520, 531, 533, 600, 610, 611, 612, 613, 631, 702, 703, 713, 754, 815, 904, 920, 939, 963**

★ **LEGAL EAGLES**—(1 hr. 54 min., '86) As Tom Logan, ace Manhattan prosecutor, Robert Redford, looks comfortable, relaxed, and rather pleased with himself, frankly basking in the rapt attention given him by the two ravenous leading ladies, Debra Winger and Daryl Hannah. The script, by Jim Cash and Jack Epps Jr., is just as much a retread as the one they concocted for *Top Gun*, but here they redo forties romantic comedy, and it's more fun. Hannah plays the spooky young performance artist Chelsea Deardon, obsessed with the work of her father, a famous painter who died in a fire. His work allegedly burned up, but Chelsea, with witchlike intuition, knows the paintings are still around, tries to steal one, and is later accused of murder. Her attorney, Winger, believes her, the prosecutor does not, and soon the two lawyers are investigating the case together and working up one of those bantering-competitive attractions that used to be the staple of the movies. A lot of the plotting and dialogue come off as slapdash and glib, more sitcom than high-Hollywood, but star power carries us through. Winger is radiant and charming in the role of the driven working girl, and Hannah, eyes fixed on Redford, gliding into the frame, is a potent seductress. Ivan Reitman directed, and it's his least cartoonish work yet. *Legal Eagles* isn't inspired, but it's a decent light entertainment. With Terence Stamp and Brian Dennehy. (June 23, 1986) PG. **7, 32, 64, 85, 102, 103, 113, 201, 203, 206, 207, 214, 219, 304, 305, 309, 310, 316, 326, 404, 505, 507, 510, 513, 521, 527, 528, 534, 602, 607, 609, 614, 619, 620, 632, 636, 640, 641, 643, 708, 711, 712, 714, 717, 720, 723, 754, 755, 760, 800, 805, 807, 820, 901, 905, 916, 917, 931, 952, 954, 962, 971, 973**

LETTER TO BREZHNEV—(1 hr. 34 min., '85) A raw-looking, bittersweet British film about two scrappy Liverpool girls who are forced to make the most of meager romantic choices. When a Soviet freighter docks for the night, Teresa (Margi Clarke) winds up with Sergei (Alfred Molina), a roly-poly Russkie with nary a word of English. For her, it's a night of pleasure. Elaine (Alexandra Pigg), on the other hand, falls completely in love with *her* sailor (Peter Firth), who swears his eternal love before boarding ship the next day. Soon he is writing letters proposing that Elaine come to Russia and marry him. Should she go? The movie's rueful irony is that life in Russia couldn't be much *worse* for her than it is in Liverpool. Director Chris Bernard may not have much faith in England's future, but he has a grieving fondness for the grimy present, and the movie thoroughly mixes its turnip-flavored cynicism with romantic hope. From England's enterprising Channel 4. (May 5, 1986) R. **82, 219, 537, 963**

MALCOLM—(1 hr. 30 min., '86) Three misfits in Melbourne, Australia—an emotionally immature mechanic, an ex-con, and the ex-con's girlfriend, a waitress—plan a spectacular bank heist. With Colin Friels, John Hargreaves, and Lindy Davies. Screenplay by David Parker. Dir. Nadia Tass. PG-13. **56**

★ **MONA LISA**—(1 hr. 44 min., '86) A beautiful and heartbreaking gangster film, set in London and directed by the talented, Irish-born Neil Jordan. The great Bob Hoskins has his best role yet—he's the small-time strong-arm George, who returns from prison and is given a nothing job as cover and driver for Simone (Cathy Tyson), an elegant black prostitute. George is a violent yet upright fellow—an idiot in the Dostoyevskian sense of someone too innocent, too unimaginative, to take in the simple facts of evil in the world. Seven years earlier, he took the fall for the vicious London porn-world boss Mortwell (Michael Caine), and now he becomes Simone's protector, knight, and patsy. They make an odd but satisfying couple. Hoskins is short, barrel-chested, and balding, with a pugnacious nose and a mouth that can turn into an oval of rage. Tyson, only twenty, is physically astonishing—very tall, straight as an arrow, with the most beautiful mocha skin and thick, abundant hair. She has the singular, high-strung look of an Asian princess, and she talks like a princess, too, in low, soft, yet authoritative tones. When George falls for Simone, she murmurs a request—find a girl who has disappeared somewhere in Mortwell's domain. As George enters the Soho night world on his quest, composer Michael Kamen returns to the title song (a fifties Nat King Cole standard), and Jordan produces a mossy, underwater-grotto look. Everything in this movie works together—the drama has a wonderful fatalistic pull. (June 16, 1986) R. **56**

★ **MY BEAUTIFUL LAUNDRETTE**—(1 hr. 33 min., '85) A juicily entertaining movie written by Hanif Kureishi, a 29-year-old playwright who was born in London to a Pakistani father and an English mother. He creates a large Pakistani family settled in England and split between love and hate of its new country. The eighteen-year-old hero, Omar (Gordon Warnecke), is pulled back and forth between his father (Roshan Seth), a defeated left-wing journalist, and his uncle (Saeed Jaffrey), a successful entrepreneur. The uncle sets up Omar in business as manager of a failing South London laundromat, and Omar hires Johnny (Daniel Day Lewis), an old school friend and now an anti-Pakistani street tough. Soon the two are making a go of it in business and are climbing into bed together. The lovers cross racial and class barriers, but the movie is hardly an advertisement for gay Utopia. The condition of England is tragic: The Pakistanis, giddy from success, may be living up a storm, but the situation of Johnny and his English friends is hopeless. Stephen Frears directs with an appropriately raw visual palette. (Mar. 3, 1986) R. **84, 635**

PIRATES—(1 hr. 57 min., '86) Roman Polanski's epic swashbuckler follows the comic adventures of the greedy Captain Red as he pursues Aztec riches. With Walter Matthau, Cris Campion, Charlotte Lewis, Damien Thomas, and Olu Jacobs. Written by Polanski and Gerard Brach. Dir. Polanski. PG-13. **42, 201, 206, 220, 316, 504, 509, 515, 518, 520, 600, 612, 631, 725, 801, 815, 939, 953, 956**

PSYCHO III—(1 hr. 33 min., '86) Norman Bates, released and "cured" of his homicidal tendencies, is home again and the Bates motel is back in business. Starring Anthony Perkins, Diana Scarwid, Jeff Fahey, and Roberta Maxwell. Screenplay by Charles Edward Pogue. Dir. Perkins. R. **23, 31, 49, 67, 88, 104, 107, 108, 113, 201, 211, 216, 217, 218, 220, 221, 304, 306, 308, 311, 316, 320, 323, 400, 501, 506, 510, 512, 517, 523, 527, 534, 602, 607, 609, 611, 634, 642, 705, 708, 709, 710, 714, 723, 724, 751, 761, 800, 806, 807, 810, 900, 902, 904, 911, 913, 952, 953, 963**

RAINY DAY FRIENDS—(1 hr. 45 min., '85) The struggles of a Latino street kid in middle-class Los Angeles. With Esai Morales, Chuck Bail, Janice Rule, Carrie Snodgress, Lelia Goldoni, and John Phillip Law. Written and directed by Gary Kent. R. **84**

★ **RAN**—(2 hr. 40 min., '85) In Japanese, English subtitles. Akira Kurosawa's grimly magnificent summing up—a bit stiff, to be sure, but great and moving in its way. "Men prefer sorrow over joy!" someone wails near the end, and this is surely Kurosawa's view as well. In this adaptation of *King Lear,* Lord Hidetora (Tatsuya Nakadai), who has spent 50 years pacifying the rival clans of his domain, cedes power to his oldest son, demanding that the two others support their brother. Immediately, the older brothers humiliate their father and betray each other, and the harsh but stable peace collapses into war. The carnage is awful, and at the climax, Lord Hidetora descends from the burning tower, a broken man. As always with Kurosawa, we're amazed by the heroic style, yet the formality feels cold and distant. Only Mieko Harada, as the eldest son's vengeful wife, escapes the director's glacial severity. It's an old man's film, but it still leaves you shaken. (Jan. 6, 1986) R. **82**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min., '86) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by sudden death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in desperate, almost violent struggle. Working with the cinematographer Tony Pierce-Roberts, Ivory produces the most handsome and exciting scenes of his career. The use of slightly overripe Puccini music completes the mood of sensuous expansion. Featuring Maggie Smith as the prurient chaperone Charlotte. With Julian Sands, Denholm Elliott, and Daniel Day Lewis. (Mar. 17, 1986) **51**

RUNNING SCARED—(1 hr. 47 min., '86) Gregory Hines and Billy Crystal star as two young undercover Chicago cops who have 30 days to go before an early retirement in Florida—if they can stay alive. With Darlanne Fluegel, Steven Bauer, Joe Pantoliano, and Dan Hedaya. Screenplay by Gary Devore and Jimmy Huston. Dir. Peter Hyams. R. **25, 32, 62, 67, 85, 100, 102, 108, 109, 113, 201, 203, 206, 208, 211, 213, 215, 220, 301, 305, 306, 307, 318, 325, 401, 505, 510, 513, 520, 521, 529, 530, 534, 536, 604, 607, 609, 611, 612, 618, 636, 640, 643, 700, 710, 713, 716, 717, 722, 724, 725, 756, 759, 802, 810, 816, 819, 902, 905, 916, 917, 919, 931, 953, 955, 963, 965**

RUTHLESS PEOPLE—(1 hr. 32 min., '86) Kidnapped, Bette Midler enters in a burlap bag. Even in this unlikely position, she causes untold damage to one kidnapper's genitals (her aim is uncanny). When the bag comes off, she's a comic fright. Chained to a bed, she has nothing to do but exercise, so she slims down and becomes a sweet, helpful person. Midler is so elemental that at times she makes the audience gasp. At other times, there's a delicacy to her line readings, a teasing lilt and tenderness, that the most legendary stars of the past might have envied. She's the best thing in this coarse, roaring comedy, the work of those juvenile jokers, Jim Abrahams, David Zucker, and Jerry Zucker. Though some of the picture is funny, it suffers from rigidity and noise. The chief ruthless person, Sam Stone (Danny DeVito), the spandex-miniskirt king, wants to kill his wife, and, delighted when she's snatched, he waits for the kidnappers to do her away. But the felons, a gentle pair (Judge Reinhold and Helen Slater) who have a grudge against Sam, are completely inept. DeVito should probably never be seen in close-up shouting and cursing, and after a while, the rancid behavior and the collegiate sex jokes begin to pall. *Ruthless People* is profane but essentially square. The boys are rather clumsy at slapstick, so the picture never comes close to the formal control that can make farce a thing of beauty. Screenplay by Dale Launer. (July 14, 1986) R. **5, 22, 34, 61, 85, 100, 105, 108, 110, 113, 200, 202, 206, 208, 218, 300, 304, 309, 310, 312, 316, 319, 404, 505, 511, 513, 518, 519, 520, 531, 534, 602, 607, 609, 612, 613, 618, 620, 624, 629, 700, 706, 710, 712, 714, 722, 754, 757, 801, 809, 818, 819, 820, 903, 905, 915, 917, 919, 933, 952, 963, 968**

★ **SALVADOR**—(2 hr. 2 min., '86) Oliver Stone's politically irresponsible yet fascinating movie about El Salvador in 1980 and 1981. His hero is the real-life photojournalist Richard Boyle. Down and out in San Francisco, Boyle (James Woods) and an unemployed-D.J. buddy (James Belushi) climb into their jalopy and head south of the border. In San Salvador, Boyle, a sponger and conniver, tries to establish himself by lying to anyone who might help him, and he and his friend riff through the day like stand-up comics, whoring, boozing, and razzing the right-wing toughs they run into. This counterculture "Abbott and Costello Go to War" strategy is initially offensive, but the background pulls you in. Stone has created a frightening picture of a society in chaos; *Salvador* is an edgily exhilarating bad dream. As Boyle faces death-squad bullies, Stone uses a hand-held camera for a kind of hair-trigger existential filmmaking—the air thick with loathing and violence—that is not just good but great. And James Woods gives the performance of his life. Boyle is a jittery hipster version of a Graham Greene sinner—a Catholic who sinks lower and lower and seeks redemption—and Woods takes us deep inside him. Boyle himself worked on the screenplay. Shot in Mexico. (Mar. 24, 1986) R. **11**

SPRING SYMPHONY—(1 hr. 45 min., '83) In German, Eng. subtitles. The true story of nineteenth-century composer Robert Schumann and his tortured, obsessive love for the piano prodigy Clara Wieck. With Nastassja Kinski and Herbert Gronemeyer. Written and directed by Peter Schamoni. PG-13. **47**

3 MEN AND A CRADLE—(1 hr. 40 min., '85) In French, Eng. subtitles. You can probably figure out most of the plot from the title: three girl-chasers sharing a Paris apartment . . . an adorable baby girl deposited at the front door . . . peepee on the couch . . . lullabies at night . . . mama returns . . . misery. The director, Coline Serreau, knows how to give the women in the audience a belly laugh of revenge. Juggling their work schedules, the three men just barely manage to untangle the mysteries of feeding, diapers, and teething. And Serreau is good on such things as the men's unwillingness to let anyone see how much they love the baby, and on the mutual antagonism between parents and childless couples. But the picture is a commercial French farce, and the theatrical efficiency of the plot leaves you a little disgusted by the end. For this subject, farce may not be enough. With Roland Giraud, André Dussolier, and Michel Boujenah. (May 19, 1986) PG-13. **63, 718**

TEA IN THE HAREM—(1 hr. 50 min., '85) In French, Eng. subtitles. The dreary escapades of two teenagers—one French, one of Algerian descent—living in the high-rise tenements on the fringes of Paris. The movie is unsentimental and often intelligent, but it's also flat and uninvolving, and the two actors are no more than moderately appealing. With Kader Boukhanef and Remi Martin. Written and directed by Mehdi Charef, based on his novel. **4**

TOP GUN—(1 hr. 49 min., '86) This tumescent hymn to the sexiness of flying is a bit of a put-on. Producers Don Simpson and Jerry Bruckheimer seem to favor a beefcake approach to heroism, and the director, ex-adman Tony Scott, fetishizes everything. On the one hand, the pilots are milked for their rock star–biker boy potential; the movie is filled with sexual imagery and innuendos. Kelly McGillis, her blonde hair long and full, shows up as an astrophysicist who engages ace pilot Tom Cruise in solemn banter about thrust ratios. On the other hand, the plot is purposely square and regressive. Cruise, like Tyrone Power, is a good-looking hotshot who takes too many chances—he's "dangerous." In the dreary tradition of these movies, the death of his best friend (Anthony Edwards) improves his character. The pilots, the Navy's best, have been sent to a special training school where they compete for a dog-fighting trophy. The filmmakers must know the boys are swatting at whiffle balls, because at the end, on a carrier in the Indian Ocean, the men go up against Soviet MIGs. *Top Gun* is a gleaming techno-dream of clean-limbed young studs blasting evil out of the air. The aerial footage is spectacular. (May 19, 1986) PG. **10, 36, 52, 113, 200, 217, 306, 502, 517, 523, 524, 534, 537, 606, 607, 610, 622, 623, 625, 627, 628, 642, 709, 715, 726, 803, 818, 821, 922, 932, 964, 967**

★ **THE TRIP TO BOUNTIFUL**—(1 hr. 46 min., '85) Geraldine Page caps a long and distinguished career with this powerful performance as an old woman who escapes from the Houston apartment of her son and daughter-in-law and journeys to her birthplace on the Gulf Coast, a farming town now empty and desolate. Horton Foote, adapting his own play, writes well of the mixed anxieties and drives of old age, and Page plays the role as if finding new corners of the heroine's mind at every moment. The trip to her birthplace is also a trip to the past, the roots of memory, and the source of love. With John Heard and Carlin Glynn. (Apr. 7, 1986) PG. **81**

UNDER THE CHERRY MOON—(1 hr. 38 min., '86) Reviewed in this issue. PG-13. **10, 33, 53, 68, 85, 89, 100, 107, 112, 113, 201, 205, 210, 213, 218, 220, 300, 302, 304, 307, 315, 322, 403, 509, 520, 529, 534, 600, 607, 609, 710, 722, 725, 752, 803, 815, 903, 904, 913, 918, 936, 964**

★ **VAGABOND**—(1 hr. 45 min., '85) In French, Eng. subtitles. Agnès Varda's bleakly beautiful and very stern movie about a young female drifter, Mona (Sandrine Bonnaire). Surly, ungrateful, pleasureless, Mona wanders around the South of France in the winter and finally freezes to death, in a ditch, all alone. Although her fate is horrifying, it cannot be called gratuitous or unexpected. In a ghastly way, Mona fulfills herself. Varda makes her a study in the perversity of freedom. Mona is free to make all the wrong choices. And precisely because she barely wants to live, she provokes the many people who encounter her. An entire provincial society—farmers, immigrant workers, thugs, college professors—reveals itself in its amazed recoil from her. Varda works in an anecdotal and severe way, but the encounters form a pattern, and the mournfulness is beautifully sustained, like a fine piece of chamber music. Young Sandrine Bonnaire has the right impervious quality for Mona; she never distances herself from this weird, hostile girl, and she pulls off a death scene that is physically convincing and terrifying. Her Mona is a rare, unforgettable impersonation. With Macha Méril. (May 26, 1986) **81**

REVIVALS

L'AVVENTURA—(2 hr. 25 min., '59) In Italian, Eng. subtitles. Michelangelo Antonioni's epochal film about the problems, real and imaginary, of the leisure class, was dismissed at first, then recognized as a landmark in intellectual filmmaking. The visual and verbal elements of a movie have seldom fused so perfectly to convey ennui, failure, and despair. With Monica Vitti and Gabriele Ferzetti. **1, 8**

BRINGING UP BABY—(1 hr. 42 min., '38) Poor Cary Grant. On the eve of his nice, quiet wedding, his star crosses those of Katharine Hepburn and her very large cat, who chase him all the way to Connecticut, where he becomes further entangled with the fearsome May Robson, Barry Fitzgerald, and a small dog, and loses his prized intercostal clavicle, and . . . see for yourself. A masterpiece of inspired silliness. Dir. Howard Hawks. **83**

CARRIE (1976)—(1 hr 37 min.) One of the best American movies of the seventies. Sissy Spacek stars as the high-school senior who wants to be accepted by her classmates; Piper Laurie is her evangelical mother; John Travolta, Nancy Allen, William Katt, and Amy Irving are among the kids. Director Brian De Palma uses supernatural trickery (Carrie has the gift of making objects move through sheer willpower) in order to heighten adolescent feelings of anxiety and anger. Carrie's humiliation is devastating, her revenge unforgettable. From a Stephen King novel. **86**

HOLIDAY (1938)—(1 hr. 33 min.) The delightful scree adaptation of a Broadway hit play by Philip Barry, featuring one of Katharine Hepburn's peerless romantic comedy performances. With Cary Grant and Dori Nolan. Dir. George Cukor. **83**

JULES AND JIM—(1 hr. 44 min., '62) In French, Eng subtitles. François Truffaut's masterpiece, and one o the greatest of postwar European films. Oskar Werne and Henri Serre are the two young men, one Austrian one French, who love the free-living Catherine played by a radiant Jeanne Moreau. The picture is fas playful, and casual on the surface, but its glancin blows have a way of leaving you shaken. A peerles evocation of the intellectual and bohemian life in th period around the First World War. **1**

A MIDSUMMER NIGHT'S DREAM (1935)—(2 hr. 12 min. The extraordinary effects devised by director Ma Reinhardt and his camera magicians, combined wit Mendelssohn's shimmering music, set the tone for thi version of Shakespeare's moonstruck comedy. Amon the large cast, there are some clinkers, but Micke Rooney and James Cagney are hilarious standouts Victor Jory and Anita Louise make Oberon and Titania nicely sexy, and by the time fairies, rustics, an young lovers get together in the Athenian wood, everyone's in the right spirit. Joe E. Brown and Cagney i the Pyranus-Thisby fiasco alone are worth the price o admission. With Olivia de Havilland, Dick Powell and many more. Co-directed by William Dieterle.

MON ONCLE D'AMERIQUE—(2 hr. 3 min., '80) In French Eng. subtitles. Another Alain Resnais (*Last Year at Marienbad*) film with an experimental narrative form. A Henri Laborit, the biologist and student of human aggression, describes the instinctual nature of huma conduct, we see the intertwined lives of three comple adults whose behavior illustrates Laborit's principles. Yet there's nothing in this funny and fascinating movie that's cut-and-dried. With Gérard Depardieu, Nicole Garcia, and Roger Pierre. **9**

PIGS AND BATTLESHIPS—(1 hr. 48 min., '61) In Japanese, Eng. subtitles. Previously unreleased, a tragicomic look at Japanese teenagers—hoodlums and whores—and the black-marketing of hogs to the American fleet. Screenplay by Hisashi Yamauchi. Dir. Shohei Imamura. **1**

THE RETURN OF MARTIN GUERRE—(1 hr. 51 min., '82) In French, Eng. subtitles. Fascinating. In a small French farming village in the sixteenth century, a dour young husband, Martin Guerre, leaves his wife and disappears. Years pass, and then he returns—but now Martin (Gérard Depardieu) is better looking and full of life, and his wife (Nathalie Baye) embraces him fervently. Has he grown up in some miraculous way, or is this man an impostor? Written by Jean-Claude Carrière and directed by Daniel Vigne. **9**

RETURN OF THE SECAUCUS 7—(1 hr. 46 min., '80) At a rented summer house in New England, a married couple invite their friends for the weekend, all of them about 30 and veterans of the anti-war movement. Writer-director John Sayles has faithfully captured the self-conscious tone of this generation; the "action" in the film consists of Sitting Around and its many variants—cooking, charades, skinny-dipping, boozing, casual sex, discussion of careers, agonizing over personal identity, etc. **9**

SMILE—(1 hr. 53 min., '75) A quasi-journalistic retelling of what happens behind the scenes at the finals of a young women's beauty contest. This pleasant American comedy plays fair with people who beg to be ridiculed, and is funny, sobering, and strong. With Bruce Dern and Barbara Feldon. Dir. Michael Ritchie. **86**

AN UNFINISHED PIECE FOR PLAYER PIANO—(1 hr. 40 min., '82) In Russian, Eng. subtitles. A Chekhov pastiche, only moderately satisfying. Soviet director Nikita Mikhalkov has based his movie on the playwright's sprawling early work, *Platonov,* retaining most of the myriad major characters while reducing their complicated interrelations to a word here, a glance there. It's a mess, but see it if you long for Chekhov's unmistakable eloquence and pathos about the collapse of the landowning class. **86**

THE YEAR OF LIVING DANGEROUSLY—(1 hr. 55 min., '83) Mel Gibson sets his virile jaw and then smiles engagingly as a young Australian journalist in Indonesia in 1965—the year of a failed Communist coup. He hires a Chinese Australian dwarf (Linda Hunt, who won an Oscar) as his photographer and falls in love with a British diplomat (Sigourney Weaver), while in the background left and right slug it out for power. Peter Weir's film is often gripping, but he never quite pulls together the politics and romance. **2**

THEATER LISTINGS

Many Broadway theaters will accept ticket orders on major credit cards by telephone.

● Running more than a year.
● ● Running more than two years.
IRLS Infra-Red Listening System; $2 rental fee.

HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for Broadway and Off Broadway shows, at Times Square Theatre Center, Broadway at 47th Street (354-5800) & Lower Manhattan Theatre Center, No. 2 World Trade Center (354-5800), & in Brooklyn at Borough Hall Park (718-625-5015).

Performance length is approximate; changes are frequent; phone theater for exact time.

BROADWAY

Previews and Openings

Wednesday, July 16

CUBA AND HIS TEDDY BEAR—The Joseph Papp presentation, sold out for its entire run downtown, has now come to Broadway (for 55 performances only). It's Reinaldo Povod's play about the relationship between a father (Robert De Niro) who is a drug dealer and his seventeen-year-old son (Ralph Macchio); co-starring Burt Young; directed by Bill Hart. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m., Sat. at 2 p.m., $10 to $37.50; 7/16 thru 9/21. **Longacre Theatre,** 220 West 48th Street (239-6200). All major credit cards.

Wednesday, July 23

HONKY TONKY NIGHTS—A new musical with book by Ralph Allen and David Campbell, music by Michael Valenti, and an all-black cast who portray performers from Sampson's Music Hall in Hell's Kitchen in 1912 to the Promised Land Saloon in Harlem ten years later (1922); directed and choreographed by Ernest Flatt, choreography by Toni Kay. Featured in the cast are Teresa Burrell, Ira Hawkins, Joe Morton, Dan Strayhorn, Reginald Vel-Johnson, Keith Rozie, Robin Kersey, Yolanda Graves, Lacy Darryl Phillips, Michael Cain, and Susan B. Caubin. Previews start 7/23 prior to a 8/3 opening; Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; seats at all times, $30. **Biltmore Theatre,** 261 West 47th Street (582-5340). 2 hrs. All major credit cards.

Now Playing

ARSENIC AND OLD LACE—Jean Stapleton, Tony Roberts, Polly Holliday, William Hickey, and Abe Vigoda star in a revival of the 1941 comedy hit by Joseph Kesselring; directed by Brian Murray. It's about two utterly charming, extremely altruistic elderly ladies, and a cooperative nephew. They wish everybody to be happy, and if people are *not* happy, then they had better be, because the ladies will see to it that they do not suffer any more. Tues. thru Thurs. at 8 p.m.; $19.50 to $29.50; Fri. and Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $22 to $32; Wed. at 2 p.m., $17 to $27. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 20 min. All major credit cards. **IRLS**

BIG RIVER—Musical based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Michael McCarty, Larry Riley, Martin Moran, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. ●

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the early great film classics. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. Practically none of the original cast remains, but the replacements are entirely satisfactory. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

42ND STREET—Dolores Gray, Jamie Ross, Clare Leach, and Lee Roy Reams are the present stars in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $27.50 to $45; Wed. at 2 p.m.; $20 to $35. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS** ● ●

THE HOUSE OF BLUE LEAVES—A perky revival of John Guare's 1971 spooky and hilarious comedy, directed by Jerry Zaks. Featured are a sublime trio of actors—John Mahoney, Swoosie Kurtz, and Christine Baranski. Also featured in the cast are Danny Aiello, Patricia Clarkson, Ann Talman, Ben Stiller, and Jane Cecil. Tues. thru Sat. at 8 p.m., Wed., Sat., and Sun. at 2 p.m.; $15 to $30. **Vivian Beaumont Theatre** at Lincoln Center, 150 West 65th Street (239-6200). All major credit cards. **IRLS**

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Featured in the cast are Mercedes Ruehl, Gregg Almquist, Richard Council, Daniel Ziskie, Nancy Travis, and Josh Pais. Wed. thru Fri. at 8 p.m., $30 to $35, Sat. at 8 p.m., $32.50 to $37.50, Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $32.50., Thurs. at 2 p.m., $17.50 to $25. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

MUMMENSCHANZ—A concoction of magic and mime has come uptown from its successful run at an Off Broadway theater. Andres Bossard, Floriana Frassetto, and Bernie Schurch created this pantomime show and peopled it with an entire company of geometric and abstract shapes. Tues. thru Thurs. at 8 p.m., $22.50 to $32.50; Fri. and Sat. at 8 p.m. $25 to $35; Wed., Sat., at 2 p.m., Sun. at 3 p.m. $20 and $30. **Helen Hayes Theatre,** 240 West 44th Street (944-9450). All major credit cards.

THE MYSTERY OF EDWIN DROOD—Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. Featured in the cast are Loretta Swit, George Rose, Patti Cohenour, and Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m. All performances except for those on Wed. at 2 p.m. ($25 and $35) are $35 and $45. $10 tickets for the last row of the balcony are on sale the day of the performance. Get there early. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, devised by Kenneth Tynan. Among the authors and composers who have contributed material are Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Leonore Kandel, Sam Shepard, and Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Featured in the cast are Deborah Robertson, Michael Clarke, Jodi Johnson, Charles Klausmeyer, David Heisey, Cheryl Hartley, and Vivian Paxton. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Wed. at 2 p.m., Sun. at 3 and 7 p.m.; $35 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—Lily Tomlin appears to her best advantage in a solo-theater piece written and directed by Jane Wagner. Lily is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Mon. thru Tues. at 8 p.m., Fri. at 7 p.m., Sat. at 2 p.m., $17.50 to $35. Wed. at 2 p.m., $12.50 to $30; Sat. at 8 p.m., $20 to $37.50. **Plymouth Theatre,** 236 West 45th Street (239-6200). All major credit cards. 2 hr. 30 min. **IRLS**

SOCIAL SECURITY—Marlo Thomas and Ron Silver star in Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood. Featured in the cast are Joanna Gleason, Kenneth Welsh, Olympia Dukakis, and Stefan Schnabel. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $37.50; Wed. at 2 p.m., $22.50 to $32.50. **Ethel Barrymore Theatre,** 243 West 47th Street (239-6200). 1 hr. 45 min. All major credit cards. **IRLS**

SONG & DANCE—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. Peters is a one-woman show for the first act; then come the dancers! Featured in the cast are Victor Barbee, Buddy Balough, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m., $27.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS.**

SWEET CHARITY—Debbie Allen stars in a revival of the musical with book by Neil Simon, and music and lyrics by Cy Coleman, and Dorothy Fields; directed and choreographed by Bob Fosse. Featured in the cast are Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Irving Allen Lee, Lee Wilkof, and Celia Tackaberry. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $30 thru $45; Wed. at 2 p.m., $25 thru $40. **Minskoff Theatre,** corner of 45th Street and Broadway (944-9300). 2 hr. 10 min. **IRLS**

OFF BROADWAY

BLUES FOR A GOSPEL QUEEN—A musical with book and lyrics by Don Evans, based on the life of Mahalia Jackson from her early years as a soloist in a neighborhood church to her success as an internationally renowned gospel singer; with music by John Lewis. Featured in the cast are Kathi Walker, Yolanda Graves, Oner Cole, Arthur French, Mary-Maya-Cunningham, Diane Weaver, Timothy Andrea, Cliff Hicklin, Roger Ridley, Maurice Carlton, Jonathan Sales, Rhena Vaughns, Ronald Wyche, Raymond Whitaker, and Freeda Davidson. Wed. thru Fri. at 8 p.m., Sat. at 3 and 8 p.m., Sun. at 4 p.m.; $6 to $12; thru 9/28. **The Billie Holiday Theatre,** 1368 Fulton Street, Brooklyn (718-636-0918).

BURIED CHILD—Revival of Sam Shepard's Pulitzer Prize–winning play which describes the emotional and economic decay of an American family; directed by Stephen Siegel. Featured in the cast are Joe Ambrose, Joe Viviani, Alexa Lambert, Edward J. Cunningham, Barbara Brandon, Tom Smolinski, and Michael Ferman. Wed. thru Sat. at 8 p.m., Wed. at 2 p.m., Sun. at 3 p.m.; $12. **Bouwerie Lane Theatre,** 320 Bowery (718-983-1393).

BURNING PATIENCE—Chilean exile Antonio Skarmeta's controversial play, translated by Marion Peter Holt, takes place in a small, romantic fishing village on the coast of Chile where the poet Pablo Neruda spent his last days; directed by Paul Zimet. Featured in the cast are Gregorio Rosenblum (as Neruda), Monique Cintron and Angel David (as young lovers), and Lola Pashalinski. Wed. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $12. **INTAR Hispanic American Arts Center,** 420 West 42nd Street (279-4200). **CLOSED**

THE CURE—Richard Foreman's play, performed by the Ontological-Hysteric Theater, Inc. Featured in the cast are Kate Manheim, Zach Grenier, and Lola Pashalinski. Wed. thru Sun. at 8 p.m.; $10 to $12; thru July. **The Performing Garage,** 33 Wooster Street (966-3651).

ELECTRIC MAN—Phil Bruns stars in Mark Eisenstein's comedy which zeroes in on a microphone, a comedian, and an electric chair; directed by James Karr. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $22. **Actors Playhouse,** 100 Seventh Avenue South (691-6226). **CLOSED**

THE FANTASTICKS—A musical fable in its 27th year which has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest, that it was rescheduled to last for another 27 years (or so). Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this weird and funny musical, now in its fourth year, is set in a shop run by a botanical genius with a flair for experimentation. The appropriate music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. Featured in the cast are Marsha Skaggs, Andrew Hill Newman, Fyvush Finkel, Ken Land, Suzanne Douglas, Louise Robinson, and Tena Wilson. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 2 and 5 p.m., $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAMA I WANT TO SING—A wonderfully rewarding gospel musical, by Vy Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thurs. and Fri. at 8 p.m., Sat. at 2, 5 and 8 p.m., Sun. at 3 p.m.; $10 to $19.95. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804). ● ●

MONOLOGUIST SPALDING GRAY—*Swimming to Cambodia,* based on Spalding Gray's experiences as an actor in the film *The Killing Fields,* alternates with *Terrors of Pleasure.* Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 7:30 p.m.; $10 to $15; thru 8/3. Call theater for details. **The Mitzi E. Newhouse Theater** at Lincoln Center, 150 West 65th Street (239-6200). **IRLS**

NATIONAL LAMPOON'S CLASS OF '86—Musical comedy entertainment about today's world from the talented people who brought you *National Lampoon's Animal House, Lemmings,* and *Vacation.* Tues. thru Thurs. at 8 p.m., Fri. and Sat. at 7:30 and 10:30 p.m., Sun. at 5 p.m.; $15 to $24. **Village Gate Theatre,** Bleecker and Thompson Streets (475-5120).

NUNSENSE—Dan Goggin's musical misadventures of five nuns, from the order of the Little Sisters of Hoboken, trying to mount a talent show to raise money for a good cause. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7; $25 to $27.50. **Sheridan Square Playhouse,** at the Circle Repertory Theatre, 99 Seventh Avenue South (924-7100).

OLYMPUS ON MY MIND—Lewis J. Stadlen stars in a musical comedy, by Barry Harman and Grant Sturiale, about Jupiter spending a night with a mortal woman. Featured in the cast are Ron Raines and Peggy Hewett. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20. **Lamb's Theatre,** 130 West 44th Street (999-1780).

OUT!—Lawrence Kelly's drama, based on the legendary 1919 throwing of the World Series and how it affected America's favorite pastime; directed by Max Charruyer. Featured in the cast are Rick Tolliver, Paul Christie, Richard Tabor, Terry Hempleman, Michael Countryman, Arnie Mazer, John O'Hearn, and Steven Stahl. Tues. thru Fri. at 8 p.m. Sat. at 7 p.m. and 10 p.m., Sun. at 3 p.m.; $18. **Judith Anderson Theatre,** 422 West 42nd Street (279-4200).

PENN & TELLER—Talented stand-up artists in an uproarious carnival sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Schedules vary weekly; call theatre for particulars. $20 to $26. **Westside Arts,** 407 West 43rd Street (541-8394).

THE PERFECT PARTY—A. R. Gurney Jr.'s play about a party which turns into a comedy of errors; directed by John Tillinger. Featured in the cast are John Cunningham, Charlotte Moore, and Debra Mooney. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $25. **Astor Place Theatre,** 434 Lafayette St. (254-4370).

A RAISIN IN THE SUN—A revival of Lorraine Hansberry's 1959 awards-winning play which confronts the American Dream through a family's struggle to survive in the Southside Chicago of the early 1950s; directed by Harold Scott. Featured in the cast are Olivia Cole, Vondie Curtis-Hall, James Pickins, Starletta DuPois, and John Fiedler. Tues. thru Sat. at 8 p.m., Wed., Sat., and Sun. at 2 p.m.; $18 to $27; from 7/23. **Roundabout Theatre,** 100 East 17th Street (420-1883).

SILLS & COMPANY—An evening of improvisational theater games, led by Paul Sills. No script exists and games are improvised differently for each performance. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20. **Actors Playhouse,** 100 7th Ave South (691-6226).

TODAY I AM A FOUNTAIN PEN—Israel Horovitz's compassionate comedy about the Yanover family of Sault Ste. Marie in the early years of World War II; directed by Stephen Zuckerman.. Play is first in a trilogy based on material from Morley Torgov's book *A Good Place to Come From.* Featured in the cast are Danny Gerard, Stan Lachow, Sol Frieder, Dana Keeler, Marcia Jean Kurtz, Barbara Garrick, Sam Schacht, and Grant Shaud. Tues. thru Fri. at 8:15 p.m., Sat. at 8:15 Wed. and Sat. at 2:30, Sun. at 3. $23. **Theater 890,** 890 Broadway (239-6200).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Stars are the author and Becky London. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $22.50. **Provincetown Theatre,** 133 Macdougal Street (477-5048).●

VIENNA: LUSTHAUS—A music-theater work by Richard Peaslee and Charles Mee Jr., directed by Martha Clarke, about the artistic ferment of pre–World War I Vienna. Featured in the cast are Lila York, Robert Besserer, Amy Spencer, and Lotte Goslar. Wed., Fri., Sat. at 7:30 and 9:30 p.m., Thurs. at 7:30 p.m., Sun. at 3 p.m.; $20 to $25; thru 7/27. **Public Theatre,** 425 Lafayette Street (598-7150). **IRLS**

THEATER COMPANIES

APPLE CORPS THEATRE COMPANY—Seventh Annual Mystery Festival (Part II): Agatha Christie's *Rule of Three,* consisting of three favorite one-acters, namely, *The Patient, The Rats,* and *Afternoon at the Seaside,* directed by John Raymond. Featured in the cast are Keith Williams, Lois Raebeck, Allan Stevens, Judith Scarpone, Robert McFarland, Sean O'Sullivan, Rica Martens, Sherman Lloyd, and Janet Kingsley. Fri. and Sat. at 8 p.m. Sat. and Sun. at 3 p.m.; $12 to $15; thru 8/17. **Apple Corps Theatre,** 336 West 20th Street (929-2955).

CHICAGO CITY LIMITS—*Current Jam,* improvisational revue, plus audience participation. Wed. and Thurs. at 8:30 p.m., Fri. and Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Chicago City Limits Theater,** 351 East 74th Street (772-8707).

FIRST AMENDMENT—A musical comedy revue made up entirely from audience suggestions to the improvisation group followed by a lively revue. Fri. and Sat. at 8:30 and 10:30 p.m.; $10 to $12.50. **First Amendment Theatre,** 2 Bond Street (473-1472).

FOURTH WALL—Revues and improvisational skits: *From Left Field,* by Joan Harvey, with music by John Amato. Fri. and Sat. at 8 p.m. Also, *It Only Hurts When I Vote,* Thurs. and Sun. at 7:30 p.m.; $7. Audience suggestions are eagerly accepted and acted upon. **Fourth Wall Theatre,** 79 East 4th Street (254-5060).

MERIDIAN GAY THEATRE—Two one-acters: Felice Picano's *One O'clock Jump,* and Tim Stinnett's *Killer Bangs;* both of them directed by Francine L. Trevens. Featured in both casts are David A. Crespy, Mark Gallagher, and Kyle Larsen. Fri. thru Mon. at 8 p.m.; thru 7/21; $10. **Shandol Theatre,** 137 West 22nd Street (279-4200).

REPERTORIO ESPAGNOL—Ricardo Talesnik's *La Fiaca,* an Argentine comedy; *Luisa Fernanda: A 20th-Century Spanish Zarzuela,* with music by Federico Morena Torroba; *Habana, Antologia Musical,* classical and popular Cuban zarzuelas; directed by Rene Buch; *Café con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family living in New York; thru August. $12 for plays and $16 to $18 for musicals. Call theater for specific dates. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

ROYAL COURT REPERTORY—Roma Greth's *Upon One Mean and Wicked Night,* directed by Robert Winston. An American couple searching for their roots lease a house in the English countryside. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m. Phyllis Craig's *Murder One* plays Mon. thru Wed. at 8 p.m.; thru July. **Royal Court Rep,** 301 West 55th Street (997-9582),

THEATER IN ACTION—Molière's *Tartuffe,* Jack London's *Martin Eden,* Gogol's *Marriage,* and Michael McGuire's *God's Birthday in the Year of Our Lord 1945,* in repertory thru July. Thurs.–Sat. at 8. Call for specifics. **Theater,** 46 Walker St. (431-1317).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALL'S WELL THAT ENDS WELL—Shakespeare's play, directed by Gary Beck, is a period production and uses traditional techniques. Wed. thru Sat. at 8 p.m; thru 7/28; $6. **American Theater,** 314 West 54th Street (581-3044).

HAKIM—Juan Shamsul Alam's drama about the political differences of two friends who grew up together in East Harlem; directed by the author; followed by Pedro Pietri's *Puerto Rican Obituary,* directed by Eduardo Figueroa, about the simultaneous deaths of five East Harlem residents. Fri. and Sat. at 7:30 p.m.; $6.50; 7/18 thru 8/2. **New Rican Village,** 218 East 125th Street (996-5188).

HEY BUDDY—Bryan Goluboff's drama about young men in conflict with their egos, their futures, and each other; directed by Holly Wilkenson. Featured in the cast are Michael Schuval, Brad Isaac, Frank Christopher, and Robert Pritchard. Thurs. thru Sat. at 7:30, Sun. at 4 p.m.; 7/17 thru 8/2; $8. **18th Street Playhouse,** 145 West 18th Street (722-6161).

THE IMPORTANCE OF BEING EARNEST—Oscar Wilde's farce, filled with romantic intrigues, mistaken identities, and satirical comment on the façade of late Victorian high society; directed by Susan Helen Karpman. Featured in the cast are Dolores Cardeli, Brent Gibbs, and Elf Fairservis. Fri., and Sat. at 8 p.m., Sun. at 3 and 7:30 p.m.; $9; thru 7/20. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

LADY DAY AT EMERSON'S BAR AND GRILL—Lonette McKee stars as the legendary Billie Holiday, performing fifteen of her best-known songs in a musical drama set in a seedy nightclub in Philadelphia in March of 1959. She is accompanied by Danny Holgate and they are the only two characters in this work of jazz theater, supported by a jazz combo, written by Lanie Robertson; directed by Andre Ernotte. Tues.–Sat. at 8; $8. **The Vineyard,** 309 E. 26th St. **CLOSED**

THE MISANTHROPE—Molière's play, directed by Todd London, herein set in contemporary jet-set Paris. Mon. thru Thurs. at 8 p.m.; $6; thru 7/17. **Directors Company,** 311 W. 43rd St. (246-5877).

THE SOVEREIGN STATE OF BOOGEDY BOOGEDY—Comedy with music by Lonnie Carter, based on the Book of Daniel, in which Shadrach, Meshach, and Abednago put Nebuchadnezzar on trial; directed by Dennis Zacek. With Andre De Shields, Brian Thomas, Angela Sargeant, Helmar Cooper, Robert Jason, Reggie Montgomery. Thurs.–Sun. at 7:30, Sat. & Sun. at 3; $8. **New Federal,** 466 Grand St. (598-0400).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

GALLERIES

Please check with galleries for summer hours.

SOLOS

Madison Avenue and Vicinity

NORBERT IVANYI—Neo-surrealist paintings, thru 8/2. Kovesdy, 897 Madison (628-6886).

ROBERTO MATTA—20 pastel drawings in a series entitled, "El Quijote de Matta," thru 7/31. The Spanish Institute, 684 Park (628-0420).

HENRY MOORE—One large bronze sculpture entitled, "Draped Reclining Mother and Baby," thru 8/28. Weintraub, 992 Madison (879-1195).

JAMES ROSENQUIST—Prints and drawings from the past few years, thru 7/31. Castelli Graphics, 4 E. 77th (288-3202).

EGON SCHIELE—30 drawings and watercolors, thru 7/31. Sabarsky, 987 Madison (628-6281).

GRAHAM SNOW—Painted architectural constructions that look like English "follys," thru 7/31. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

57th Street Area

ALBERTO AND DIEGO GIACOMETTI—Bronze furniture and animal sculptures by both, thru 7/31. Del Re, 41 E. 57th (688-1843).

JAN GROTH/GERHARD RICHTER—Recent tapestries and drawings by a Norwegian artist/Recent drawings. Thru 8/8. Goodman, 24 W. 57th (977-7160).

ROBERT HENRI—Paintings from 1897–1926, including views of Paris and Philadelphia, full-length portraits, Spanish subjects, and nudes, thru 7/18. Berry-Hill, 743 Fifth (371-6777).

ROBIN HILL/HANNAH VILLIGER—Sculpture/Photographs. Thru 8/27. Zabriskie, 724 Fifth (418-0800). Mon.–Fri. 10–5:30.

ROBERT ISRAEL—Drawings of costumes and stage sets for "Vienna: Lusthaus," by Martha Clarke, and for the Seattle Opera's production of "The Ring Cycle" by Wagner, thru 8/30. Protetch, 37 W. 57th (838-7436).

ALICE TRUMBULL MASON/JOHN MCLAUGHLIN—Abstract paintings from the '50s and '60s by both, thru 8/31. Washburn, 42 E. 57th (753-0546).

HENRY MOORE—"Model to Monument," including 17 bronzes from 1944–1984, thru 8/6. Kent, 41 E. 57th (980-9696).

PABLO PICASSO—Forty-five of his sketchbooks, made between 1894–1964, thru 8/1. Pace, 32 E. 57th (421-3292).

East Village

LAFORTUNE FELIX—Paintings by a Haitian Voodoo priest, thru 7/31. Mokotoff, 735 E. 9th (674-4677).

JOSH GOSFIELD—Paintings on the theme, "How the West Was Won," thru 7/20. Diaz, 223 E. 10th (420-9174).

YUKIMURA S. KONISHI—Oil paintings and collages, thru 8/16. Humphrey, 242 E. 5th (529-0692).

JOHN NICKLE/JERRY PAGANE—Drawings and woodcuts by both, thru 7/27. L'Ambiente, 219 E. 10th (505-8399).

THOMAS SCHINDLER—Large-scale symbolic landscape paintings by a German artist, thru 7/31. Sharpe, 175 Ave. B (777-4622).

TIMOTHY SICILIANO/PAYTON WILKINSON—A window installation of painted paper lanterns and assorted painted paper objects, thru 8/3. 5 & Dime, 341 E. 9th (505-1335).

SoHo and TriBeCa

STANFORD BRENT/NANCY UNGAR—Paintings by both. Thru 7/19. Ingber, 415 W. Broadway (226-2221).

PETER CALLAS/ERIC HOFFMAN—Clay sculptures/Encaustic paintings. Thru 7/31. Twining, 568 Broadway (431-1830).

WENDELL CASTLE—Recent sculpture, thru 7/18. Milliken, 98 Prince (966-7800).

MURRAY DESSNER—Recent abstract paintings, thru 7/30. Vorpal, 465 W. Broadway (777-3939).

CAROLE EISNER—Gestural paintings of figures on abstract color fields, thru 7/31. Segal, 568 Broadway (431-0010).

NOEL MAPSTEAD—Paintings and assemblages with reccurring images of masks superimposed over semi-abstract backgrounds, thru 7/26. Sander, 51 Greene (219-2200).

DAVID MONTGOMERY—Cut-out wall sculptures of torsos and fragments of figures, thru 8/1. Thorp, 103 Prince (431-6880).

Other

RUTH ABRAMS/ROSALYN DREXLER—Paintings from 1940–1985/Paintings from the 60s with images from popular culture. Thru 8/28. Grey Gallery, 33 Washington Place (598-7603).

HANNAH ALEXANDRA ACHTENBERG—Landscape paintings in a series entitled, "Heavenly Gardens," thru 8/3. Cathedral of St. John the Divine, Amsterdam at 112th (316-7493).

ADAM CVIJANOVIC—A 65-foot long painting entitled, "Twentieth-Century New York City," that is a panoramic street scene of the Lower East Side, thru 10/19. Cathedral of St. John the Divine, Amsterdam at 112th (316-7493).

GABY HOFFMANN—Abstract paintings with figurative elements, thru 9/19. Marymount Manhattan College, 221 E. 71st (517-0400).

MERCEDES MATTER—Paintings and drawings, thru 7/27. East Hampton Center for Contemporary Art, 16R Newtown La., East Hampton (516-324-8939).

WILLIAM T. WILEY—Three large-scale sculptures entitled, "Gong," "Harp," and "Platform," thru 9/13. Hammarskjold Plaza, 866 Second.

GROUP SHOWS

Madison Avenue and Vicinity

BERNARD—33 E. 74th (988-2050). Works by 20th-century American and European artists, including Cardenas, Dine, Downes, Laurens, Steinberg, others; thru 7/25.

CECIL—16 E. 72nd (517-3605). Works by Augenblick, Cairns, Masback, McGee, Seaver, Seplowin, others; thru 7/31.

CHILDS—956 Madison (772-6606). Paintings and works on paper by Bierstadt, Bricher, Henri, Kensett, Wyeth, others; thru 7/19.

DAVIS & LANGDALE—231 E. 60th (838-0333). Paintings, drawings, and sculpture by Allan, Herder, Kulicke, York, other; thru 9/12.

FOURCADE—36 E. 75th (535-3980). "In Honor of John Chamberlain," with works by Chamberlain, de Kooning, Flavin, Johns, Judd, Morley, Stella; thru 9/20.

GALDY—19 E. 71st (517-8576). Drawings by Giovanni Battista Tempesti, plus works from the gallery's collection; thru 7/31.

HOFFELD—1020 Madison (734-5505). Works by Artschwager, de Kooning, Dine, Dove, Graham, Morley, Rothenberg, Samaras, others; thru 8/31.

LAFAYETTE PARKE—58 E. 79th (517-5550). Works by Bauer, Beckmann, Feininger, Kandinsky, Nolde, others; thru 7/31.

MCCARRON—1014 Madison (772-1181). Early 20th-century prints of New York City by Bishop, Landeck, Lewis, Mielatz, Pennell, Smith, others; thru 9/1.

NATIONAL ACADEMY OF DESIGN—1083 Fifth (369-4880). "Nature Viva: Animals and Birds From Palazzo Pitti"—a collection of 43 animal portraits; thru 9/7.

PERLOW—980 Madison (517-5858). "In Full Bloom," with paintings of summer scenes by gallery artists; thru 8/1.

SOLOMON—959 Madison (737-8200). Paintings and sculpture by Botero, Calder, Matta, Moore; thru 7/31.

WENDER—3 E. 80th (734-3460). Works by eight Chinese artists from Shanghai; thru 8/9.

57th Street Area

BLUM HELMAN—20 W. 57th (245-2888). Paintings by Clemente, Gompertz, Moskowitz, Sultan, True, others; thru 8/31.

COLOMBIAN CENTER—140 E. 57th (421-8270). An exhibit that surveys the history of Colombian architecture; thru 10/3.

DE NAGY—41 W. 57th (421-3780). Works by gallery and invited artists, including Baker, Boxer, Goodnough, Gorchov, others; thru 7/24.

FISCHBACH—24 W. 57th (759-2345). Summer group show, with works by gallery artists; thru 8/29.

FRUMKIN—50 W. 57th (757-6655). "Eccentric Drawings and Works on Paper" by Amat, Azaceta, Beal, Beckmann, Brown, Saul, Wiley, others; thru 8/15.

HARBOR—24 W. 57th (307-6667). 19th- and 20th-century prints by Arms, Bellows, Haden, Kent, Whistler, others; thru 7/31.

HEESY—50 W. 57th (245-1420). Recent works on paper by Brown, Carboni, Sanhaus, Stayton; thru 7/31.

HERSTAND—24 W. 57th (664-1379). American sculpture, 1946–1986, by Bourgeois, Calder, di Suvero, Hesse, Kiesler, Noguchi, David Smith, Tony Smith, Tuttle, others; thru 7/31.

LAMAGNA—50 W. 57th (245-6006). Paintings by gallery artists; thru 8/1.

LEVER/MEYERSON—16 W. 57th (977-9444). Works on paper by Dine, Johns, Miro, Stella, others; thru 8/31.

LUHRING, AUGUSTINE & HODES—41 E. 57th (752-3366). Works by Lemieux, Mullican, Fortuyn/O'Brien, Wool; thru 7/25.

MCKEE—41 E. 57th (688-5951). Works by gallery artists; thru 7/31.

MERRIN—724 Fifth (757-2884). "The Animal Image in Ancient Art," thru 8/29.

MILLER—41 E. 57th (980-5454). Group show of gallery artists, including Amenoff, Brice, Chase, Diamond, Held, Juarez, Weber, Zakanitch, others; thru 8/1.

PEARL—38 E. 57th (838-6310). "Figurative Sculpture: The Eighties," with works by Arneson, Bowen, King, Neri, others; thru 7/31.

ST. ETIENNE—24 W. 57th (245-6734). Watercolors, drawings, and prints by Klimt, Kokoscha, Schiele; thru 9/12.

SCHMIDT-BINGHAM—41 W. 57th (888-1122). Paintings of American landscapes by 15 artists; thru 7/30.

SCHOELKOPF—50 W. 57th (765-3540). American Modernist works by Dasburg, Dawson, Dove, Hartley, Lachaise, Matulka, others; thru 7/25.

ART

SOLOMON—724 Fifth (757-7777). "Italian Wave: Icons of Postmodernism," with works by Barbera, Benuzzi, Ontani, Salvo, others; thru 7/31.

TATISTCHEFF—50 W. 57th (664-0907). Works by Bellows, Bowland, Cook, Lagodich, Orlyk, Perry; thru 7/31.

East Village

AMERICAN FINE ARTS—511 E. 6th (477-2279). Works by Brown, Dogg, Hopkins, Schott; thru 7/31.

AVENUE B—167 Ave. B (473-4600). An exhibition of works from European galleries; thru 7/27.

BROMM—90 W. Broadway (732-6196). "On the Edge," with works by Bidlo, Bolt, Condo, Graupe-Pillard, Mentor, Pinto, Prol, Wojnarowicz; thru 8/31.

DONAHUE—520 E. 11th (477-3442). Summer invitational, with works by Cyphers, Hamel, Liz*Val, Prol, Vogel; thru 8/17.

MOKOTOFF—735 E. 9th (674-4677). Works by Denney, Held, Loria, Perkal, others; thru 7/31.

NATURE MORTE—204 E. 10th (420-9544). New works by Bridgwood, DiBenedetto, Wachtel; thru 7/27.

ON THE WALL—328 E. 11th (460-0963). "Artists Take Liberties," with works by Astrid, Josh, Kurtzman, Max, others; thru 7/27.

PARKER/BRATTON—322 E. 11th (228-7023). "Life, Liberty, and the Pursuit of Art" with works by Amos, Duff, Fraser, Pyke, others; thru 8/3.

SALVADOR—216 E. 10th (228-3165). Works by Apfelbaum, Dill, Driscoll, Hristoff, Park; thru 7/27.

SEMAPHORE EAST—157 Ave. B (475-2130). "Out-of-Towners," with works by Brault, Carr, Ettenheim, Mona, Steiner, Torrence; thru 8/31.

SHAINMAN—500 E. 11th (420-5890). Invitational show, with paintings and sculpture by Bowen, Carboni, Figoten, Fink, Rabinowitch, Remington; thru 7/30.

SRAGOW—436 E. 11th (477-6284). Paintings by Eisenberg, Kelly, Robbins, Shashaty, Wentscher, others; thru 7/27.

STOKKER-STIKKER—507 E. 6th (614-0148). Works by Adler, Daboll, Drake, Lenard, Limber, Spracher; thru 7/20.

SoHo and TriBeCa

BASKERVILLE + WATSON—578 Broadway (925-1955). "Modern Objects" by Aldridge, Bell, Fisher, Irwin, Jenney, Kauffman, Koons, McCracken; thru 8/2.

BOUCKAERT—100 Hudson (925-6239). Sculpture and paintings by Brown, Holup, Sofer, Zansky; thru 8/31.

BROMM—90 W. Broadway (732-6196). Works by Castoro, Fragella, Sharon, Wodiczko; thru 7/31.

CARPENTER + HOCHMAN—420 W. Broadway (219-0110). Sculpture by Acconci, Sherman, Steinbach, Wentworth; thru 8/1.

CASTELLI—420 W. Broadway (431-5160) and 142 Greene (431-6279). Summer show, with works by Artschwager, Chia, Kosuth, Lichtenstein, Morris, Nauman, Rauschenberg, Rosenquist, Serra, others; thru 9/10.

COOPER—155 Wooster (674-0766). Changing group show of gallery artists, including Andre, Bartlett, Benglis, Borofsky, Grosvenor, Judd, Murray, Winsor, others; thru 8/31.

CUTLER—164 Mercer (219-1577). Small works by gallery artists, including Amar, Colarusso, McNamara, Tillers, others; thru 8/1.

DI LAURENTI—383 W. Broadway (925-5100). "Fresh," with works by 33 young artists; thru 8/2.

DRAWING CENTER—137 Greene (982-5266). "The Northern Landscape: Flemish, Dutch, and British Drawings From the Courtauld Collections"; thru 7/26.

ENO—164 Mercer (226-5342). Group show of small wall works, curated by Jack Beal; thru 7/31.

FRANKLIN FURNACE—112 Franklin (925-4671). "The All-Manifesto Show," with Italian Futurist works from the collection of Luce Marinetti Barbi; thru 7/31.

GIBSON—568 Broadway (925-1192). "Deconstruct," with sculpture by Armleder, Childress, Craig, Merz, Naumann, Oppenheim; thru 7/31.

GLADSTONE—99 Greene (431-3334). Paintings by Armleder, Federle, Mosset, Rockenschaub; thru 7/25.

GREEN—152 Wooster (982-3993). Summer invitational, with works by 13 artists; thru 8/1.

GRUENEBAUM—415 W. Broadway (966-3646). Paintings and sculpture by gallery artists; thru 7/31.

HOFFMAN—429 W. Broadway (966-6676). Summer show, with works by Brady, Buchwald, Deem, Ferrer, Plagens, Sullivan, Wofford, others; thru 9/2.

HUDSON—105 Hudson (925-7290). Works by 38 artists in three group exhibitions; thru 8/2.

LORENCE-MONK—568 Broadway (431-3555). "Painting the Object," with works by 12 artists; thru 7/26.

MUNROE—415 W. Broadway (226-0040). Works by gallery artists, including Armstrong, Barreres, Dworkin, Imber, Tribe, others; thru 8/1.

NEWBURG—44 White (219-1885). Works by Colette, Plate, Toynton, Wetsfall others; thru 7/31.

NICHOLS—83 Grand. Giant-sized block prints by Amenoff, Avery, Davis, Gifford, Himmelfarb, Raffael, Weiss, others; thru 7/26.

NOSEI—100 Prince (431-9253). Works by Connelly, Gall, Rayberry, Rohrbach, Ross, Wizon; thru 8/31.

PLUMB—81 Greene (219-2007). "Stay Tuned," with works by Arnoldi, Bills, Flechemuller, Gompertz, Hacker, others; thru 7/31.

ROSENBERG—115 Wooster (431-4838). "Black, White, and Gray," with paintings, drawings and wall reliefs by Besemer, Chandler, Seidl, Westfall, others; thru 7/26.

SCHREIBER/CUTLER—171 Spring (925-1441). Paintings, works on paper, and sculpture by Kisch, Ox, Sinclair, Smith, Sullivan; thru 8/15.

SEMAPHORE—462 Broadway (228-7990). "Oneiric" paintings by Ayers, Hannah, Riece, Trivieri, others; thru 7/31.

SHAPOLSKY—99 Spring (334-8172). Summer show, with works by Calcagno, Cruz, Falkenstein, Hultberg, others; thru 9/6.

SPERONE WESTWATER—142 Greene (431-3685). Drawings and small paintings by Auerbach, Beuys, Freud, Long, Rainer, Richter, Twombly; thru 7/31.

STOLER—13 White (966-5090). New works by gallery artists, including Anton, Ford, Jaffe, Lehndorff & Trulzsch, others; thru 8/1.

THORP—103 Prince (431-6880). Drawings and paintings by Altoon, Brodie, Crane, DiDonna, Graves, Jensen, Leaf, others; thru 8/1.

THREE CONTINENTS—131 Spring (484-2535). Works by Christoforou, Lindstrom, Segui, others; thru 8/31.

TOLL—146 Greene (431-1788). Works by gallery artists, including Campbell, Gianakos, Kardon, Porter, Reice, others; thru 7/31.

VAN ECK—420 W. Broadway (219-0717). Painting and sculpture by gallery artists; thru 8/1.

VIAFORA—568 Broadway (925-4422). Works by gallery and invited artists, including Artschwager, Clemente, Green, Jensen, Rawls, Shea, Winters, others; thru 7/31.

Other

GAGOSIAN—521 W. 23rd (807-0807). Works by Chamberlain, Judd, Marden, Martin, Rauschenberg, Stella, Twombly; thru 7/31.

INTERNATIONAL 52—150 E. 52nd (581-3644). Works by 12 Japanese artists living in the U.S., Europe, and South America; thru 9/7.

JAPAN HOUSE—333 E. 47th (832-1155). "The Burghley Porcelains: An Exhibition from The Burghley House Collection," thru 7/27.

NEW YORK ACADEMY OF ART—419 Lafayette (505-5300). "Liberty Collection," with works by Arman, Bourgeois, Dennis, Kostabi, Tisa, others; thru 7/31.

ONE PENN PLAZA—231 W. 33rd. "Short Stories"—paintings and drawings that create a "fictional mood," by Ferrer, Golub, Grooms, Soyer, Tansey, others; thru 9/5.

PAINEWEBBER—1285 Ave. of the Americas (713-2867). "Muffled Voices: Folk Artists in Contemporary America," thru 9/12.

SNUG HARBOR—1000 Richmond Terrace, Staten I. (718-448-2500). "Eminent Immigrants," with works by Ben-Haim, Christo, Costa, Jagger, Ladda, Levine, Mendieta, Okamura, Scanga, others; thru 8/31.

SOUTH BRONX SHOW—At Fashion Moda, 2803 Third Ave. (585-0135); Bronx River Gallery, 1087 E. Tremont Ave. (589-5819); BCA Longwood Arts Galler 965 Longwood Ave. (842-5659); thru 8/2.

VENEZUELA—7 E. 51st (826-1680). Works by 14 Ver ezuelan artists residing in the United States; thr 8/20.

PHOTOGRAPHY

GEOFFREY BAWA—Photographs and illustrations of h architecture, thru 7/23. Burden, 20 E. 23rd (475 8790).

BENEDICT J. FERNANDEZ—A collection of photograph taken at several U.S. immigration detention center thru 8/15. Parsons, 66 Fifth (741-5667).

KATHERINE FISHMAN—Large-scale painted photo graphs that have the baby-boom generation as theme, thru 8/8. Lieberman & Saul, 411 W. Broad way (431-0747).

HORST/MARINA SCHINZ—Recent color photographs c flowers by both, thru 8/1. Staley-Wise, 177 Princ (777-1590).

I.C.P.—1130 Fifth (860-1777). "Todd Webb: Photo graphs of New York and Paris, 1945-1960;" "Ligh on America: Photographs by Jay Maisel;" thru 8/31

I.C.P. MIDTOWN—77 W. 45th (536-6443). Mon.–Fri 11–6, Sat. 12–5. Ralph Steiner: Seven Decades; thr 8/23. $1 admission.

PETER B. KAPLAN—Color photographs that documen the reconstruction of the Statue of Liberty; thru 8/2 Nikon House, 620 Fifth (586-3907).

LIGHT—724 Fifth (582-6552). Sports photographs b Dow, Fink, Muybridge, Pittu, Shore, Wegman, Wino grand; thru 8/31.

JOHN MARGOLIES—Photographs of resorts, from Ba Harbor to Key West, that focus on architecture, thr 8/15. Wolf, 30 W. 57th (586-8432).

WENDELL MCRAE—Photographs of New York in th 30s, thru 8/22. Witkin, 415 W. Broadway (925-5510).

NEIKRUG—224 E. 68th (288-7741). "Rated X," thr 7/31.

PABLO PICASSO/BILL BRANDT—Photographs of and b Picasso/Twenty of his most famous photographs o nudes. Thru 8/4. Pace/MacGill, 11 E. 57th (759-7999).

PUCHONG—36a Third Ave. (982-1811). Color photographs by Clearfield, Fellman, Waite; thru 9/17.

PERFORMANCE

P.S. 122—150 First Ave. (477-5288). 7/16, 17 at 10: Tom Murrin in "A Midsummer Night's Scream." $6.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . "Brazilian Princess," the World's Largest Cut Gem . . . Carl Ethan Akeley, 1864–1926: Renaissance Man . . . Gypsies: Photographs by Jan Yoors, 1930s – 1970s; thru 7/27 . . . Lost and Found Traditions: Native American Art 1965–1985; thru 10/5 . . . Wolves and Humans: Coexistence, Competition and Conflict; thru 9/1.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . A Window to the Orient: The Victorian Photographs of John Thomson; thru 8/3.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . . Building a Borough: Architecture and Planning in the Bronx, 1890–1940; thru 11/23 . . .Curator's Choise II; thru 8/31 . . . Artist in the Marketplace; thru 7/31 . . . Mervin Honig; thru 8/28.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . The Hillman Foundation Collection of Modern French Painting;

thru 1/5/87 . . .Third Western States Exhibition; thru 7/28 . . . Site Drawings by Martyl: The Precinct of Mut at Luxor; thru 7/21 . . . William Rimmer: Paintings, Drawings, Sculpture (1816–1879); thru 7/26 . . . Liberty: Photographs by Ruffin Cooper; thru 9/8 . . . Mingei: Japanese Folk Art from the Brooklyn Museum Collection; thru 9/30.

HE CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tues.–Fri. 10–5, Sat. 11–5, Sun. 12–5. $2.50, seniors and students $1.50 . . . African Aesthetics: The Carlo Monzino Collection; thru 9/7.

OOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $2; seniors and students $1, free Tues. after 5 . . . Treasures of Hungary: Gold and Silver from the Ninth to Nineteenth Century; thru 8/10 . . . Embroidered Ship Portraits; thru 9/7.

RAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10–4. Free. Foundation of Liberty: Funding the Pedestal for the Statue of Liberty; thru Jan. '87.

RICK COLLECTION—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted.

UGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3.50, students and seniors $2. (Free Tues. 5–8) . . .Proposal for a Guggenheim Museum Addition -- A Showcase for Hidden Treasures; thru 9/21 . . . Jan Groth; 7/18–9/1 . . . The Expressive Figure from Rousseau to Bacon: European Art in the Museum Collection; 7/18–9/1.

NTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.–Sun. 10–5 (last admission 4). $4.75, children $2.50, seniors $4. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. The Hall of Honor, living memorial to American heroes . . . A full-size replica of World War I S.E.5 fighter plane.

EWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . The Holocaust by George Segal . . . Art and Exaltation: Treasures of the Jewish Museum; thru 8/87 . . . Moshe Zabari: A Twenty-Five Year Retrospective; thru 9/7 . . . Jewish Themes/Contemporary American Artists II; thru 11/16.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . Costumes of Royal India; thru 8/31 . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor . . . The Elegant Brush: Chinese Painting Under the Qianlong Emperor (1735-1795); thru 8/3 . . . Selections from the Collection of Mr. and Mrs. Henry Pearlman; thru Jan. '87 . . . Impressions of a New Civilization: The Lincoln Kirstein Collection of Japanese Prints, 1860–1912; thru 9/7 . . . Historic Flutes from Private Collections; thru 8/24. **The Cloisters,** Fort Tryon Park (923-3700). Tues.–Sun. 9:30-5:15. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5. $3 suggested donation . . . Gustav Mahler (1860–1911); Franz Liszt (1811–1886); thru 7/31 . . . Pre-Romanesque Masterpieces of Illumination; thru 7/31 . . . From Merchants to Emperors: British Artists in India, 1757–1930; thru 7/31.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.–Fri. 10:30–4:30, Sat.–Sun. 11–4. Adal's "Mango Manbo" Musical Portraits; thru 8/8.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tues.–Sun. 12–6. $3; children and seniors $1.75. In Perspective: permanent exhibition on the history and development of holography . . . Light Years . . . Illusion: Between Life and Art; thru 9/14 . . . Four New York Holographers; thru 9/14.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2. . . Jasper Johns: A Print Retrospective; thru 8/19 . . . Vienna 1900: Art, Architecture and Design; thru 10/21 . . . Rosalind Solomon: Ritual; thru 9/30.

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.–Sat. 10–5; Sun. 1–5, $2; seniors and students $1. Art and Artifacts From North and South America, Ancient to Modern . . . I Need No Blanket: Hide Robes from the Great Plains; thru 12/20.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. New Toy Gallery, featuring Flights of Fancy; thru 11/2. . . . A Frog, He Would A Wooin'—A Celebration of Amphibia; thru 8/31. . . Rooms From the Home of John D. Rockefeller Sr. . . . Statue of Liberty Centennial; thru 11/9 . . . The Three-Penny Opera as Seen by Arbit Blatas; thru 10/15.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.–Fri. 10–4:30; Sat., Sun. 1–5. Closed Mon. Free. Selections from The Chase Manhattan Bank Collection.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.–Sun. 12–5. (Free Tues. 5–8). $2.50, seniors and students $2 . . . Natura Viva: Animals and Birds from Palazzo Pitti; thru 9/7...Selections from the School of Fine Arts Life Drawing Class: 1907–1941; thru 9/14.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12–8, Thurs.–Sun. 12–6. Closed Mon. and Tues. Suggested admission $2.50; students and seniors $1.50; children free. Damaged Goods: Desire and the Economy of the Object; thru 8/10.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Sat. 10–5, Sun. 1–5, $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700–1865 . . . Liberty's Legacy: Photographs of New York's Ethnic Festivals; thru 9/28 . . . James Henry Cafferty, N.A. (1819–1869); thru 8/24.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9 . . . Berg Collection of English and American Literature; thru 11/1 . . . In the newly restored Edna Barnes Salomon Room: The World of Jainism - Indian Manuscripts from the Spencer Collection; thru 9/13 . . . Liberty: The French-American Statue in Art and History; thru 8/30. **Lincoln Center,** 111 Amsterdam Ave., at 65th St. . . The Hammersteins of New York: 100 Years of Music and Theatre; thru 9/20 . . . Remembering Louis Gruenberg; thru 8/30 . . .Fonics: New Shapes for Stringed Instruments; thru 8/13 . . . History of the Paris Opera Ballet; thru 9/27.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.–Fri. 10–5; Sat.–Sun. 12–5:30. Contribution suggested. . . The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo . . . Take 1/New York on Film; thru 8/31 . . . Burris Jenkins, Jr.: Illustrations from the 1930s to the 1960s; thru 9/7 . . . Paintings and Drawings by Tom Kenny; thru 8/24.

SOCIETY OF ILLUSTRATORS MUSEUM—128 E. 63rd (838-2560). Mon.–Fri. 10–5; Tues. 10–8. Admission free. The Statue of Liberty in Illustrations: 1886–1986; thru 7/25.

WHITNEY MUSEUM—Madison Ave. at 75th St.(570-3676). Tues. 1–8, Wed.-Sat. 11–5, Sun. 12–6. $3, seniors $1.50. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Shaker Design; thru 7/31 . . . James Rosenquist: Paintings 1961–1985; thru 9/21 . . . Mechanical Illusions by Robert Cumming; 7/17–10/19. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). The Changing Likeness: Twentieth-Century Portrait Drawings; thru 9/4. **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st & 52nd Sts. (554-1113). Hugh Ferriss: Metropolis; thru 7/30 . . . Twentieth-Century American Art: Highlights of the Permanent Collection; thru 4/15/87.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). Next sale 9/9. **East,** 219 E. 67th St. (606-0400). 7/17 at 10: Jems and Jewelry. On view from 7/14.

PHILLIPS—406 E. 79th St. (570-4830). 7/16 at 10:30: *Furniture, Decorations and Paintings.* On view from 7/12. 7/22 at 6: Antique and Modern Jewelry. On view from 7/17.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). Next sale 7/29 at 10:15 & 2: Sotheby's Arcade Auction - Furniture, Decorations, and Rugs. On view from 7/23.

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Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, July 16

MOSTLY MOZART—Festival Orchestra, Gerard Schwarz conductor; flutist Jean-Pierre Rampal. Haydn's Symphony No. 14; Mozart's Flute Concerto No. 1; R. Strauss's Divertimento (after Couperin), Op. 86. Avery Fisher Hall at 8. $8–$15. Pre-concert recital at 7, by Rampal and John Steele Ritter.

BOB DYLAN, with Tom Petty and the Heartbreakers. Madison Square Garden at 8. $18.50.

GOLDMAN MEMORIAL BAND, Ainslee Cox conductor. Music by Dello Joio, Delius, Surinach, Husa, Tcherepnin, Falla. Lincoln Center, Damrosch Park, at 8. Free.

NEW MUSIC SEMINAR BENEFIT FOR GREENPEACE—General Public, Suzanne Vega, Book of Love, Let's Active, and Phranc. Felt Forum at 8. $25.

KINSLOW FITZKO BIG BAND—345 Park Ave. at 51st St., at noon. Free.

R. GOLDSMITH—Woodwind trio. CUNY Graduate Center Walkthrough, 42nd St. between Fifth and Sixth Aves., at 12:15. Free.

WALDO PARK BRASS PLAYERS—Classical music. Trinity Church Noonday Cafe, north courtyard, Broadway and Wall St., at 12:30. Free.

A.R.T. TRIO OF NEW YORK—Federal Hall, 26 Wall St., at 12:30. Free.

ANDY RODGERS—Brass quintet. World Trade Center, Fountain Plaza, at 12:15. Free.

SYLVAN WINDS, with flutist Svjetlana Kabalin. Gavottes and other French music. Citicorp Market, Lexington Ave. and 53rd St., at 1:30. Free.

JOHNNY COLON ORCHESTRA—Latin jazz. Bryant Park, Sixth Ave. and 40th–42nd Sts., at noon. Free.

JULIUS GROSSMAN ORCHESTRA, with mezzo-soprano Annie Lynn Bornstein. Works of Rossini, Offenbach, Thomas, Bartok, Mendelssohn. Seaside Park, Seabreeze Ave. and W. 5th St., Brooklyn, at 8. Free (if rain, Abraham Lincoln High School).

KAREN FERRIS QUINTET, a jazz combo. Also the Puppetworks, Inc. Pierrepont Street Playground, Promenade entrance, Brooklyn Heights, at 7. Free.

SWEET ROSE REVUE—McDonald Park, Queens Blvd. between Yellowstone Blvd. and 70th Rd., at 1. Free.

PEGGY LAWRENCE—Bronx Park East and Waring, at 7:30. Free.

BILL MOSCHETTO—Henry Hudson Memorial Park, Bronx, at 7:30. Free.

SUMMER SING—Lenora Thom leads an open reading of Handel's *Messiah*, with pianist Janet Montgomery. Wave Hill Armor Hall, 252nd St. and Independence Ave., Bronx (549-3200), at 8. $4.

SUMMERFARE—See Opera, below.

HUNTINGTON COMMUNITY BAND, William Baker director. Concert of mostly French music. Heckscher Park, Huntington, L.I., at 8:30. Free.

LONG ISLAND MUMMERS STRING BAND—Picnic Pops, at Old Westbury Gardens, Westbury, L.I. (516-333-0048), at 7. $4, seniors $2.50, ages 6–12 $1.

Thursday, July 17

MOSTLY MOZART—Festival Orchestra, Claudio Scimone conductor; Michala Petri, recorder, violinist Charles Haupt, trumpeters Neil Balm and Theodore Weis, cellist Eric Bartlett. "Viva Vivaldi!" Music includes concertos for recorder, violin, two trumpets, cello, as well as the "Dresden" Concerto Grosso in g. Avery Fisher Hall at 8. $8–$15. Pre-concert recital at 7: Petri and harpsichordist Edward Brewer.

JOE JACKSON—Radio City Music Hall at 8. Sold out.

BOB DYLAN—See 7/16. $18.50, $22, if still available.

GOLDMAN MEMORIAL BAND, Ainslee Cox conductor. "A Moonlight Serenade": music by Sousa, Weber, Wagner, Hindemith, Perle, Kreisler, Loewe. Lincoln Center Damrosch Park at 8. Free.

JEFF MORGAN AND HIS JAZZ BAND—St. Mark's Park, Second Ave. and 10th St., at 12:30. Free.

PERSON TO PERSON—Middle Eastern music. Trinity Church Noonday Cafe, north courtyard, Broadway and Wall St., at 12:45. Free.

JAY SILVA'S GERMAN BAND—Olympic Tower arcade, Fifth Ave. at 51st St., at 5:30. Free.

GOTHAM WINDS—Classical music by the woodwind trio. Bryant Park, behind the Library, Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

RAY RAPETTI—1411 Broadway Plaza, at 38th St., at 12:15. Free.

BILL KIRCHNER—A small big band. Steps of City Hall, between Park Row and Broadway, at noon. Free.

LIVING COLOUR, with Vernon Reid. "Black-rock" music. World Trade Center Plaza at 12:15. Free.

CORELLI CHAMBER PLAYERS—Austrian and French music for flute, violin, and cello. Citicorp Market, Lexington Ave. and 53rd St., at 12:30. Free.

NEW YORK PHILHARMONIC, James Conlon conductor. Dukas's Fanfare to *La Peri*; Debussy's Nocturnes, *Nuages* and *Fetes*; Gershwin's *An American in Paris*; Bernstein's Symphonic Dances From *West Side Story*; Ravel's *Daphnis et Chloe,* Suite No. 2. New York Botanical Garden, Bronx, at 8. Free.

BARGEMUSIC—Pianist Edward Auer, violinist Christiaan Bor, cellist Anthony Elliott. Mozart's Piano Trio in G, K. 496; Schubert's Piano Trio in E-flat, Op. 100, D. 929. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10. Phone about the bus to the Barge.

QUEENS SYMPHONY ORCHESTRA ENSEMBLE—McDonald Park, Queens Blvd. between Yellowstone Blvd. and 70th Rd., Forest Hills, at 7. Free.

SEUFFERT BAND, George F. Seuffert conductor. Beach 19th St., Rockaway, Queens, at 7:30. Free.

JUMBO STRING BAND—Country music. Thomson Hill Park, Greenpoint Ave. and 43rd St., Sunnyside, Queens, at 7. Free.

ANDREAS MODINOS AND THE GEMINIS—Greek music and songs. Astoria Park, between Shore Blvd. and 19th St., near Hell Gate Bridge, at 7:30. Free.

NEW YORK SALSA STARS—People's Park, Bronx, at 7:30. Free.

DAN MONGIOVI ORCHESTRA, big-band music/**STRING OF PEARLS,** swing with a women's vocal trio. Owl's Head Park, near 68th St. entrance at Colonial Rd., Bay Ridge, Brooklyn, at 7. Free. Take a chair.

SISTERS OF THE CALABASH AND CALABASH DANCERS—African and African American traditional and contemporary music and dance. Herbert von King Park, Greene and Marcy Aves., Brooklyn, at 5. Free.

CARAMOOR FESTIVAL—Katonah, N.Y. (914-232-5035). St. Luke's Chamber Ensemble; pianist Robert Merfeld. Poulenc's Sonata for Clarinet and Bassoon; Berwald's Septet for Winds and Strings in F; Mendelssohn's Sextet for Piano and Strings, Op. 110. Spanish Courtyard at 4:15. $10.

THE MONKEES/HERMAN'S HERMITS/GARY PUCKETT AND THE UNION GAP/THE GRASS ROOTS—Jones Beach, Wantagh, L.I. (516-222-1000), at 8. $14.75.

Friday, July 18

MOSTLY MOZART—Festival Orchestra, Gerard Schwarz conductor; pianist David Bar-Illan, violinist Nadja Salerno-Sonnenberg. Overture to Mozart's *Lucio Silla*; Mozart's Piano Concerto No. 18 and Violin Concerto No. 3; Haydn's Symphony No. 89. Avery Fisher Hall at 8. $8–$15. Pre-concert recital at 7: Bar-Illan and Salerno-Sonnenberg.

JOE JACKSON—See 7/17.

HARRY CHAPIN MEMORIAL CONCERT—Pete Seeger, Buskin & Batteau, Stephen Chapin, Tom Chapin, the Harry Chapin Band, others; Pete Fornatale M.C. Benefit for World Hunger Year. Town Hall at 8. $15.

GOLDMAN MEMORIAL BAND, Ainslee Cox conductor. Suppe, Nixon, Grieg, Verdi, Valenti, Herman, E.F. Goldman. Lincoln Center, Damrosch Park, at 8. Free.

SUMI TONOOKA TRIO—Jazz. Bryant Park, Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

SUMMERGARDEN 1986—Beryl Diamond's Orion Music, with turn-of-the-century Viennese cafe music. Museum of Modern Art Sculpture Garden, 14 W. 54th St., 6–10 p.m. Free.

LA MUSIQUE DU ROSSIGNOL—German music for flute, clarinet, and cello. Citicorp Market, Lexington Ave. and 53rd St., at 12:30. Free.

POWER & GLORY—Contemporary rock. Trinity Church Noonday Cafe, north courtyard, Broadway and Wall St., at 12:30. Free.

KENNY AND TZIPORA—Folk music. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

BROOKLYN PHILHARMONIC, Lukas Foss conductor. Music by Bernstein, Copland, Gershwin, Foss. Celebrate Brooklyn, at Prospect Park Bandshell, P.P.W. and 9th St., at 8 (rain space, the Picnic House at P.P.W. and 4th St.). Free.

GLENN MILLER ORCHESTRA, Dick Gerhart director and saxophonist. Snug Harbor, 1000 Richmond Terrace, S.I. (718-448-2500), at 8. $10, in advance $7.50.

CARAMOOR FESTIVAL—Katonah, N.Y. (914-232-5035). Venetian Theater at 9, St. Luke's Chamber Ensemble, Michael Feldman conductor; harpsichordist Robert Wolinsky. Overture and Airs from Rossini's *The Barber of Seville*; Haydn's Harpsichord Concerto in D and

Symphony No. 8, "Le Soir"; Mozart's Serenade No. 6, K. 239; Wagner's *Siegfried Idyll.* $17.50

SUMMERFARE—SUNY at Purchase, N.Y. (914-253-5900). Gabrieli String Quartet, with pianist Gilbert Kalish, at 8. Haydn quartets. $14. See also Opera and Dance, below.

MOODY BLUES/THE FIXX—Music at Jones Beach, Wantagh, L.I. (516-222-1000), at 8. $17.50.

BILLY TAYLOR TRIO—Jazz. Heckscher Park, Huntington, L.I., at 8:30. Free.

Saturday, July 19

MOSTLY MOZART—See 7/18.

JOE JACKSON—See 7/17. $20, if not sold out.

RUN-DMC—Guests are Whodini, LL Cool J. Madison Square Garden at 7. $17.50.

THE BAND—Summerpier, South Street Seaport Museum, East River at Fulton St., at 9. Free.

SUMMERGARDEN 1986—See 7/18.

A CAPPELLA AFTERNOON, with 14 Karat Soul and Lunatune. Central Park's SummerStage, the Bandshell on the Mall, mid-Park at 72nd St., at 3. Free.

MICHEL GODDEFROY, carillonneur. Riverside Church, the Drive at 122nd St., at noon. Free.

CLAREMONT STRINGS—Classical and modern "continental" music. Citicorp Market, Lexington Ave. and 53rd St., at 5. Free.

BROOKLYN PHILHARMONIC, Anton Coppola conductor; soloists from Il Piccolo Teatro dell'Opera. Selections from Italian opera. Celebrate Brooklyn, at Prospect Park Bandshell, P.P.W. and 9th St., at 8 (rain site, Picnic House, P.P.W. and 4th St.). Free.

QUEENS SYMPHONY ORCHESTRA, David Katz conductor; soprano Sandra Ruggles. Music by Puccini, Gershwin, J. Strauss, Brahms, Bernstein, Kern, others. Forest Park, Woodhaven, at 7:30. Free.

GOLDMAN MEMORIAL BAND, Ainslee Cox conductor. See 7/18 for program. Seaside Park, Ocean Pkwy. and Seabreeze Ave., Brooklyn, at 8. Free.

COLUMBUS BRASS QUINTET—"Americana Sampler," music by Ellington, Gershwin, Sousa, others. On the grounds at Wave Hill, 252nd St. and Independence Ave., Bronx (549-2055), at 4:30. $7.

SEUFFERT BAND, George F. Seuffert conductor. Crocheron Park, Bayside, Queens, at 8. Free.

CARAMOOR MUSIC FESTIVAL—Katonah, N.Y. (914-232-5035). Venetian Theater at 8:30, the Orchestra of St. Luke's, John Nelson conductor; pianist Alicia de Larrocha, violinist Naoko Tanaka. Overture to Weber's *Preciosa*; Schumann's Piano Concerto in a; Tchailovsky's *Serenade Melancolique* for Violin and Orchestra; Stravinsky's *Pulcinella* Suite. $10–$25.

FRIENDS OF THE ARTS SUMMER FESTIVAL—Sarah Vaughan, with Panama Francis and the Savoy Sultans. Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061), at 8. $15, $20; lawn, $7.50.

SUMMER OF MUSIC ON THE HUDSON—Festival Orchestra, Stephen Simon conductor; clarinetist Dorothy Belford. Vorisek's Symphony in D; Weber's Clarinet Concerto No. 2; Beethoven's Symphony No. 8. Lyndhurst, Tarrytown, N.Y. (914-631-7766), at 8:30. Grounds open at 6:30 for picnicking; pre-concert entertainment at 7 by the Golden Chordsmen. $8 in tent; lawn area, $5, children under 12 $2.

SUMMERFARE—See 7/18. Haydn Serenade at 5; $6. Haydn Quartets and Sonatas at 8; $14. Late-night jazz with Harvie Swartz and Urban Earth, at 10:45; free. See also Dance, below.

JOAN ARMATRADING, with Graham Nash. Music at Jones Beach, Wantagh, L.I. (516-222-1000), at 8. $14.75.

WATERLOO FESTIVAL—Waterloo Village, near Stanhope, N.J. (201-347-4700). Festival Orchestra, Maxim Shostakovich conductor; violinist Nai-Yuan Hu. Wagner, Dvorak, Shostakovich. $15, $17.50 in pavilion; lawn $8.50.

RARE SILK—Vocal jazz. Inter-Media Art Center, 370 New York Ave., Huntington, L.I., at 9. $15.

Sunday, July 20

NEW YORK CAMERATA, David Shaffer conductor; soprano Patricia Bakker-Madden, mezzo-soprano Charlotte Surkin, Alice McLane narrator. Barber's Adagio for Strings; Stravinsky's *The Soldier's Tale*; Vivaldi's *Gloria.* St. Matthew and St. Timothy's Church, 26 W. 84th St., at 3. $5.

GOLDMAN MEMORIAL BAND, Ainslee Cox conductor. Music by Offenbach, Gounod, Poulenc, J. Strauss. Lincoln Center, Damrosch Park, at 8. Free.

HABANA, ANTOLOGIA MUSICAL—Classical, popular, and Cuban zarzuela music. Repertorio Espanol, 138 E. 27th St. (889-2850), at 3. $16, $18.

NEW YORK KAMMERMUSIKER—Medieval, Renaissance, Baroque and classical quartets for oboe, oboe d'amore, English horn, and bassoon. Citicorp Market, Lexington Ave. and 53rd St., at 5. Free.

CAROL FLAMM—Jazz. The Dairy, Central Park west of the Zoo at 65th St., at 1. Free.

RIVERSIDE JAZZ SERIES—Riverside Park Rotunda at 79th St., at 4. Free.

MUSIC FOR HOT SUNDAYS '86—Salon Bon Ton, dancers, and visual artists, with jazz, Latin, Afro-Caribbean, and rock. Johnny Colon Orchestra. Central Park North, 110th St. and Lenox Ave., 2–6. Free.

BROOKLYN PHILHARMONIC—See 7/18. Today, Jesse Levine conductor; at Asser Levy/Seaside Park, Ocean Pkwy. & Seabreeze Ave., Brooklyn, at 7:30. Free.

LEHMAN COLLEGE COMMUNITY BAND, Jerome Sala conductor, soprano Donna Jeanne Schutz, baritone Dale Livingston. Music by Kern, Gershwin, Loewe, Rossini, Grainger, others. Lehman College Amphitheater, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833), at 6. Free.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park Bandshell, Queens, at 3. Free.

BARGEMUSIC—See 7/17. Today at 4.

CELEBRATE BROOKLYN—Giora Feidman Trio, with guitarist Manny Katz. Klezmer, folk and pop. Prospect Park Bandshell, P.P.W. and 9th St., at 8 (rain site, the Picnic House, P.P.W. and 4th St.). Free.

CAB LUCKY AND LITTLE MIKE WITH THE TORNADOS, with comedian Joyce Kaye. Canarsie Pier, Rockaway Pkwy. at Belt Pkwy. Overpass, Brooklyn, at 12:30. Free. Take a chair.

BAY RIDGE UNITED CHURCH CHOIR—Salute to the Statue of Liberty. John Paul Jones Park, Fourth Ave. and 101st St., Brooklyn, at 7:30. Free.

MARTIN AUBERT AND QUADRANT—Jazz with strings. Kings Plaza Mall, Ave. U near Flatbush Ave., Brooklyn, at 2. Free.

CARAMOOR MUSIC FESTIVAL—Katonah, N.Y. (914-232-5035). Spanish Courtyard at 5:30: the Tokyo String Quartet. Schubert's Quartet Op. 125, No. 1; Beethoven's Quartet in c, Op. 18, No. 4; Dvorak's Quartet Op. 96, "American." $17.50.

SUMMERFARE—See 7/18. Haydn Quartets at 3; $14.

MICHAEL W. SHIH, violinist, with pianist Barbara Palmer. Westbury House, Old Westbury Gardens, L.I. (516-333-0048), at 2:30. $5, including admission; seniors $2.50; 6–12, $2

WATERLOO FESTIVAL—See 7/19. Today at 3, Waterloo Sampler Extravaganza, with several chamber-music groups performing around the grounds. Free with Village admission, $7.50 adults, seniors $5, ages 6–12 $3.

HUDSON VALLEY PHILHARMONIC BRASS QUINTET—Music of the 19th and 20th centuries. Boscobel, Garrison-on-Hudson, N.Y. (914-265-3638), at 2. Free with estate admission: $4, children $2.

MARY ANN LARUSSO/JAMES LARUSSO, classical guitarists. Music of Washington Irving's day, by Sor, Giuliani, Carcassi, others. Sunnyside, Tarrytown, N.Y. (914-631-8200), at 7:15. $4, seniors $3.50, $2.50 ages 6–14.

Monday, July 21

MOSTLY MOZART—The Cleveland Quartet, with pianist Jean-Bernard Pommier, violist Walter Trampler. Haydn's Quartet in F, Op. 74, No. 2; Mozart's Piano Quartet in g, K. 478, and String Quintet in E-flat, K. 614. Avery Fisher Hall at 8. $8–$15. Pre-concert recital at 7: the Cleveland Quartet.

ALPHA ZEPHYR WIND QUINTET—Washington Market Park Gazebo, Greenwich and Chambers Sts., at 6:30. Free. Rain date, 7/23.

MAJESTIC BRASS QUINTET—Classical Italian music. Citicorp Market, Lexington Ave. and 53rd St., at 5. Free.

ZEPHYR WOODWIND QUINTET—Classical music. Bryant Park, Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

JOHN HAGAN QUARTET—Jazz. Trinity Church Noonday Cafe. Broadway at Wall St., at 12:30. Free.

BLACKMANBROTHERS—Jazz, with a horn duo. Vietnam

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Veterans Plaza, Water St. and Coenties Slip, at 12:15. Free.

WEST VILLAGE CHORALE SUMMER SING—Gwen Gould conducts open readings of Haydn's "Lord Nelson" Mass and Bernstein's *Chichester Psalms.* Church of St. Luke in the Fields, Hudson near Christopher Sts., at 7:30. $4.

BROOKLYN PHILHARMONIC—See 7/18. Tonight, Jesse Levine conductor. Owl's Head Park, 68th St. off Colonial Rd., Brooklyn, at 7:30. Free.

JULIUS GROSSMAN ORCHESTRA—See 7/16 for program. Tonight, at Dreiser Community Center, Co-op City, Bronx, at 8. Free.

MAX GOLDBERG—Comras Mall, Bronx, at 7:30. Free.

SAM JACOBS—Stevenson Commons, Bronx, at 7:30. Free.

THE GRAND FOLK FESTIVAL—The Kingston Trio, the Limelighters, Melanie, Glenn Yarborough. Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $16.

Tuesday, July 22

JAZZ IN JULY—"Ragtime in the Summertime," with Max Morath, Carrie Smith, Dick Hyman, and Harvey Phillips conducting the 92nd Street Ragtime Concert Band. 92nd Street Y at 8. $14, $16.

MOSTLY MOZART—Festival Orchestra, Edo De Waart conductor; pianist Jean-Bernard Pommier, violinist Cho-Liang Lin. Mozart program: Four Movements From Serenade for Winds, K. 361 (Gran Partita); Violin Concerto No. 1, K. 207; Masonic Funeral Music, K. 477; Piano Concerto No. 26, K. 537. Avery Fisher Hall at 8. $8–$15. Pre-concert recital at 7: Pommier and Lin. Concert repeated 7/23.

THE MONKEES/HERMAN'S HERMITS/GARY PUCKETT & THE UNION GAP/THE GRASS ROOTS—Pier 84, Twelfth Ave. and 44th St. (249-8870), at 7:30. $15.

WASHINGTON SQUARE MUSIC FESTIVAL ORCHESTRA, Daniel Asia conductor; trumpeter Wilmer Wise. Ives's *Tone Roads* No. 1; Mozart's Serenade in E-flat, K. 375; Asia's Three Movements for Trumpet and Orchestra (N.Y. premiere); Mozart's Symphony No. 33, K. 319. Washington Square Park, foot of Fifth Ave. south of 8th St., at 8. Free. If rain, Loeb Student Center, 566 LaGuardia Pl.

THE CANADIAN BRASS—Works from Bach to Dixieland. Lincoln Center Damrosch Park at 7. Free. Broadcast on WQXR at 7:05.

TRIO MUSICA HISPANA—Music from Spain, Colombia, Argentina, Mexico, for violin, cello, and piano. Citicorp Market, Lexington Ave. and 53rd St., at 5. Free.

ELISE MORRIS, vocalist-composer, with original jazz. Cooper-Hewitt Museum Carnegie Garden, 2 E. 91st St. (860-6868), at 6:30. Free.

MARK LAUBACH, organist. Works of Nikolai-Liszt, Durufle, Dupre, Rebuke. Riverside Church, the Drive at 122nd St., at 7. $3 contribution. Preceded at 6:30 by carillonneur Rene Vanstreels; free.

FRANK FERRUCCI—Latin jazz. 1411 Broadway Plaza, at 38th St., at 12:15. Free.

AVENTURA—Jazz and Latin music by a quartet. Bryant Park, Sixth Ave. and 40th-42nd Sts., at 12:30. Free.

JOHN AMOROSO—Grace Plaza, 43rd St. and Sixth Ave., at 12:15. Free.

WARREN CHIASSON—Jazz. Steps of City Hall, between Park Row and Broadway, at noon. Free.

THE SWING SYNDICATE, with Elisa Monte Dance Company. Bell Plaza, Sixth Ave. at 42nd St., at noon. Free.

SOUTHERN EXPOSURE, with Rudólfo. Jazz. Parc Vendome courtyard, 57th St. west of Eighth Avenue, at 6:30. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Gary Miller conducts an open reading of Handel's *Messiah.* CAMI Hall, 165 W. 57th St., at 7:30. $5.

NEW YORK PHILHARMONIC, Gunther Herbig conductor. Overture to Weber's *Oberon*; Liszt's *Les Preludes*; Brahms's Symphony No. 2. Cunningham Park, 196th St. and Union Tpke., Fresh Meadows, Queens, at 8. Free. Rain number: 212-799-9595. Fireworks.

BROOKLYN PHILHARMONIC—See 7/19. Tonight, Dyker Beach Park, Cropsey and 14th Ave., at 7:30. Free.

SMITH STREET SOCIETY—Poe Park, Bronx, at 7:30. Free.

THE REVELATIONS—Doo-wop. Bensonhurst Park, Cropsey Ave. near Bay Pkwy., at 7. Free. Take a chair.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/16. **Note: all operas in foreign languages have supertitles.** Tickets, $7–$30. 7/15, no performance. 7/16 at 8: Bizet's *Les Pecheurs de Perles*, Bergeson conducting; Esham, Cousins, Dickson, Wexler. 7/17 at 8: Mozart's *Le Nozze di Figaro*, Hugh Wolff conducting (debut); Hynes, Mills, Rose, Glennon, Josepha Gayer (debut), Link, Nolen, J. McKee, Siena. 7/18 at 8, Strauss's *Die Fledermaus* (in English), Pallo conducting; Munro, Peterson, Cousins, Baerg, Parcher, R. McKee, Billings, Harrold. 7/19 at 2: Bizet's *Carmen*; Keene conducting; Marsee, Cusack, Absalom, McFarland. 7/19 at 8: Puccini's *La Boheme,* Bergeson conducting; Christos, Holleque, Leech, Dickson, Dworchak, Hamilton. 7/20: no performances.

Other

LA TRAVIATA, by Verdi. Fully staged performance by New York Grand Opera, Vincent La Selva conductor. In Italian. Central Park's SummerStage, bandshell on the Mall, 72nd St. off Fifth Ave. 7/17 at 7:30. Free.

LIGHT OPERA OF MANHATTAN—Through 7/20: Herbert's *The Red Mill.* Cherry Lane Theater, 38 Commerce St., west of Seventh Ave. (989-2020). Wed. at 2 and 8; Thurs. and Fri. at 8; Sat. at 3:30 and 8; Sun. at 3:30. $17.50 Wed. Thurs.; $20 Fri.–Sun.

SUMMERFARE—SUNY at Purchase, N.Y. (914-253-5949). Mozart's *Cosi Fan Tutte*, a production directed by Peter Sellars; Boston Early Music Festival Orchestra, conducted by Craig Smith. 7/16, 18, 23, 25 at 7:30; 7/20, 27 at 2:30; $25, $28.

BROOKLYN PHILHARMONIC—See Concerts, 7/19, 22.

DANCE

Paris Opera Ballet

METROPOLITAN OPERA HOUSE—Through July 19. Tickets $9–$65. 7/14 at 8: *Lulli: Quelques Pas Graves de Baptiste, Les Mirages, Raymonda.* 7/15 at 8, 7/16 at 2 and 8, 7/17 at 8: *Washington Square, Palais de Cristal.* 7/18 at 8, 7/19 at 2 and 8: *Swan Lake.*

Other

BODY & SOLE, tap-dance works. **URBAN BUSH WOMEN,** with Jawole Willa Jo Zollar. World Trade Center Plaza, 7/18 at 12:15. Free.

CHASE SALUTES THE ARTS DOWNTOWN—7/15 at noon, **American Spanish Dance Theatre.** 7/17 at noon, **Janice Marie Robinson and Friends.** 7/22 at noon, **Cypreco Music and Dance of Cyprus.** Chase Manhattan Plaza. Free.

CLARK CENTER SUMMER DANCE FESTIVAL—7/15–19 at 8, 7/20 at 5: **Jane Comfort Dance Company,** including two premieres. 7/22–26 at 8, 7/27 at 5: **"Dancing Feet,"** a shared program with Charles "Cookie" Cook, Pat Cannon's Foot & Fiddle Dance Company, Young Stars of Ballet Hispanico. Douglas Fairbanks Theater, 432 W. 42nd St. (246-4818). $7.

ELISA MONTE DANCE COMPANY, with the Swing Syndicate. Bell Plaza, Sixth Ave. at 42nd St. 7/22 at noon. Free . . . Also at Heckscher Park, Huntington, L.I., 7/20 at 8:30. Free.

JOAN ERSKINE AND THE CONSTRUCTION COMPANY—Repertory works and a premiere. Also puppeteer Preston Foerder. Sideshows by the Seashore, Coney Island, Boardwalk and W. 12th St., Brooklyn. 7/20 at 8. $5.

MIDSUMMER DANCES—Works by Jamie Stiller, Alice Teirstein, Anita Willoughby. Riverside Park Rotunda, 79th St. 7/19, 20 at 7. Free.

MUSIC AND DANCE OF PUERTO RICO AND CUBA—Los Plenaros de la 21 and Orland Puntilla Rios and New Generation. Central Park SummerStage, bandshell at 72nd St. mid-park. 7/20 at 3. Free.

ROGER TOLLE AND DANCERS—Works that combine the spoken word with dance. Wave Hill, 252nd St. and Independence Ave. (549-3200). 7/20 at 4:30. $7.

SUMMER DANCE CURRENTS—7/15, Young Stars of Ballet Hispanico. 7/22, Forces of Nature Dance Company. Roberto Clemente State Park, W. Tremont, Bridge, and Cedar Aves., Bronx, at 6:30. Free.

SUMMERFARE—Purchase, N.Y. (914-253-5949). Feld Ballet; 7/18, 19 at 8; 7/20 at 3. $15, $20.

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OTHER EVENTS

VARIETY OF CELEBRATIONS—in Manhattan, on the water, in the boroughs, and just a bit out of town: **Festa Italiana** is one of the more intimate Italian street fairs, in Greenwich Village on Carmine St. between Sixth and Seventh Aves. Dates are 7/17–27; weekdays 6–11, weekends from noon. Enjoy food, music, exhibits, and the people at this mostly neighborhood-style party . . . What's more small-towny than a **pot-luck supper**? The Union Square Park Community Coalition is tossing one such on 7/16 at 6. Take a dish to serve four, and then you're free to help yourself to what others contribute. The Klezmer Band will play along; at the Pavilion on 17th St. and Fourth Ave. Same spot 7/19, 1:30, Precious Metal Quintet gives a concert . . . The **New York City Boy Scouts Moonlight Cruise,** an annual benefit, is set for 7/18, sailing from St. George, S.I., at 6:45, boarding in Manhattan at South Ferry at 7:15, returning there at 10 and S.I. at 10:45. $60 helps the Scouting for the Handicapped fund, and buys an evening of dancing to a live band, a hot and cold buffet, an open bar, and door prizes (242-1100, ext. 318) . . . An **evening campfire for the family,** at Clay Pit Ponds State Park Preserve, S.I. (718-967-1976), 8–9:30 on 7/16 will feature a communal Indian-style lighting of the fire, and then folksinger Lydia Adams Davis, who'll include a singalong in her program; free . . . **Richmondtown Restoration,** another Staten Island site with a full program of fun for all ages, includes lots of specials. There are craft workshops on Sat., in pottery and calligraphy, printing and quilting, with fees of $5 or $10 (718-351-9414). Thurs., "Little Folks Programs" feature games, zoo animals, storytelling; and on Wed., live farm animals come for a visit. Sun. the Staten Island Musicians' Society Band plays, 3–5, and you'll find more music in the Village Tavern. Demonstrations of farm skills and crafts in some of the old buildings at all times, too, and the Museum of Childhood, along with the old buildings to visit. Current major exhibition: "Ceramics at the Crossroads: American Pottery at New York's Gateway 1750–1900." Wed.–Fri. 10–5; Sat. and Sun. 1–5. $2; students, seniors $1.50; ages 3–18 $1 . . . A **watercolor workshop** will be given by Carole Thompson in the Learning Center at Wave Hill, Riverdale, the Bronx (549-3200), 7/20, 11–3. You'll get tips on how to use the dry-brush method and draw some of summer's flowers, by looking at botanical camera studies. $4 . . . The **Hudson River Museum Craft Fair** shows the wares of 75 regional artisans working in several media; in the Museum galleries and on the grounds, 511 Warburton Ave., Yonkers (914-963-4550); 7/19, 20, noon–7:30. $4, under 12 $1.

THE LECTURE CIRCUIT takes a summer break, too, but several good series always crop up here and there. Consider **Tradition and Innovation: Talks on Folklore,** at Teachers College, Columbia, which has three more weeks to go: 7/16, Pack Carnes on "It's No Joke: A Folklorist Looks at What We Laugh at and Why"; 7/23, Jack Zipes on "Fairy Tales Today and the Culture Industry"; 7/30, "Culture in a Trunk: The 'Aditi' Exhibition on Indo-American Ethnic Roots as a Metaphor for Cultural Pride," a videotape by Kate Rinzler. Each at 7:30, $5; at the Grace Dodge Room, 525 W. 120th St. (678-4083 for more information) . . . The **Austrian Institute** salutes the Museum of Modern Art's **"Vienna 1900"** show with two more lectures: 7/17 at 7, Chrisopher Hailey on "The Fourth Gallery: Vienna's Sheltered Musical Avant-Garde"; 7/24, Leo A. Lensing on "Staging the Apocalypse: The Theatricality of Literature in the Fin-De-Siecle Vienna." At 6 each night, a 30-minute film will underline the subject. 11 E. 52nd St.; free (759-5165). "Wiener Charme 1914/15—Fashion From Vienna" is on view at the Institute through 8/29 . . . Richard Brown, film maven of the New School, moderates **Jewish Humor, in Person,** two more "evenings of laughter, conversation, and shtick." At the Jewish Museum, Fifth Ave. at 92nd St. (860-1863). David Steinberg 7/15, David Brenner 7/22, each at 7; $15. And guess what? You get to ask questions—and then duck!

HAYDEN PLANETARIUM, American Museum of Natural History, C.P.W. at 81st St. (873-8828). Current Sky Show: "Voyage to the Outer Planets," on the Voyager spacecraft; also "Starborn: Earth's Odyssey Through Time and Space," narrated by Gregory Peck. Weekdays at 1:30 and 3:30, weekends hourly from 1 to 5, also at 11 a.m. Sat. $3.75; children to 12, $2.

NEW YORK EXPERIENCE—Multi-screen and multi-media montage of the city, past and present, in many aspects. McGraw-Hill, Sixth Ave., between 48th and 49th Sts. (869-0345). Mon.–Thu. 11–7; Fri., Sat. 11–8; Sun. noon–8. $4.50; under 12, $2.75.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thu. 11 a.m.–6 p.m.; Fri.–Sun. to 8. $4.25; under 12, $2.75.

TOURS

MUNICIPAL ART SOCIETY TOURS—(935-3960). **Hard-Hat Tours,** major construction sites; $10. 7/15 at 6, No. 7 World Trade Center. 7/22 at 6, Battery Park City . . . **Neighborhoods/New York,** walks in residential areas. 7/20, 1–4: Brooklyn Heights and the Waterfront. $10 . . . **Grand Central Terminal.** Each Wed. at 12:30; meet at the Chemical Bank on main concourse, under Kodak sign. Free.

NEW YORK WALK-ABOUT—(582-2015 weekdays, 914-834-5388 weekends). 7/20 at 11 a.m. and 2, "Greenwich Village Part 2, A Personality of Its Own"; meet on S.W. corner of Sixth Ave. and Waverly Pl. $5.

GRAMERCY PARK HISTORIC DISTRICT—Walk with Adventure on a Shoestring (265-2663). 7/19 at 12:30, meet at S.W. corner of Lexington Ave. and 23rd St. $5.

HAPPY BIRTHDAY TO ESTELLE WOLF, the Friends of the Parks' *best* friend. A walk on this 100th anniversary, with Dave Hupert and other friends; 7/21 at 6, meet at City Hall for a Lower Manhattan tour, where Ms. Wolf was born. $1 (473-6283). Rain date, 7/22.

LIBERTY ISLAND—Visit the restored Statue and the Museum of Immigration, with the 92nd Street Y (427-6000). 7/20, 10–noon; $15.

CENTRAL PARK—7/20 at 2, meet at Belvedere Castle, 79th St. south of the Great Lawn, for a walk that looks at the rustic side of the park. Each Sat. at 1:30, meet at the Dairy, 65th St. west of the Zoo, for a one-hour walk to Belvedere Castle that focuses on history and restoration plans; each Sat., a natural-history walk leaves the Belvedere at 3 and winds up at the Dairy. Free.

FORT HAMILTON, BROOKLYN—Tour with architectural historian Justin Ferate and the Brooklyn Historical Society (718-624-0890). 7/20 at 1, meet outside the 95th St. subway station, last stop on the R. $5.

HARLEM SIGHTS & SOUL, a "gourmet bicycle tour," with the Hungry Pedalers (771 West End Ave., Apt. 12-J, N. Y., N. Y. 10025). 7/20 at 8:45 a.m., meet at the Maine Monument, N.E. corner of Columbus Circle (C.P.W. and 59th St.). Architecture, history, and lunch at Sylvia's. Note: food is extra. Return about 5 p.m. (rain date, 7/27). $12, or $22 for two on day of tour; in advance, $9 and $17 (595-5542 or 222-2243).

PROSPECT PARK ENVIRONMENTAL CENTER TOURS—7/18 at 8 p.m., "Sights and Sounds of Nightfall," with John Yrizarry; meet at the Picnic House, P.P.W. and 5th St., and take a flashlight. 7/19 at 9 a.m., "The Nature of the Lake: A Walk by Paddleboat"; meet at the lake, at Wollman Rink ($2 extra for paddleboat rental). Each tour, $2, children $1 (718-788-8500).

NATURE WALKS—**Alley Pond Environmental Center,** 228-06 Northern Blvd., Queens (718-229-4000): Woodland walks on forest trails; every Sat. at 10 a.m. Every Sun. at 1, a nature walk along the forest trails. $1 . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): Greenhouse-and-garden walk, every Sun. at 2:15; free. . . . **Clay Pit Ponds State Park Preserve,** S.I. (718-967-1976): each Sun. at 11 a.m. a spring nature walk.

LADY LIBERTY'S MELTING-POT TOUR, with Guide Service of New York (408-3332). 9 a.m.–5:30. Sat. thru Sept., beginning with a Staten Island Ferry ride, and including Chinatown, Little Italy, Little Ukraine, the Polish East Village, Brooklyn's Hasidic communities, Harlem, Yorkville, El Barrio, Little India and Greece in Queens, and more. Pre-register; $38, including lunch in the Polish East Village.

BROOKLYN BOTANIC GARDEN—Sat. at 10:30 a.m. and Sun. at 1, guided tours of the grounds (first Sat. and Sun. of the month, the Local Flora section). 1000 Washington Ave. (718-622-4433). Free.

HISTORIC EAST HAMPTON—Fri. and Sat. in July and Aug., at 10 a.m., from the Clinton Academy, 151 Main St. $4; seniors and under 12 $2.50; $10 per family (516-324-6850).

LANDSCAPE TOURS OF SUNNYSIDE, Washington Irving's home in Tarrytown (914-631-8200). Weekends, included in admission to the house: $4, $3.50 seniors, $2.50 children 6–14.

THE VILLAGE EXPERIENCE—A walk in Greenwich Village with Lili Pollatos, focusing on architecture, history , and trends. Daily, at 10 a.m. and 2 p.m. (334-8463). $10 weekdays; $5 Sat. and Sun.

SOUTH STREET SEAPORT MUSEUM—Harbor excursions on the *Andrew Fletcher* and the *De Witt Clinton* (406-3434). Also three guided tours: a basic Museum tour, a behind-the-scenes tour of the restoration on the tall ship Wavertree, and a tour of the unrestored seaport. Daily at regular intervals, from the Pilothouse; included in admission price to Museum complex: $4, seniors $3, children $2. Documentary films and gallery talks too.

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for weekend lineup: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3400. Manhattan, 397-3091. Queens, 718-699-4204. Staten Island, 718-442-1304.

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Sprituals tour, every Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $25; reserve by noon Sat. . . . Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30–midnight, with dinner, music, and drinks. $60; reserve 24 hours ahead.

RADIO CITY MUSIC HALL—Backstage at the movie-stage showcase; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily from the main lobby; $3.95. Groups: 541-9436.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.75 adults, $5.25 students and senior citizens, $3.25 children (877-1800, ext. 512).

GREENWICH VILLAGE—Two-hour walking tour with emphasis on history and architecture; phone for meeting place (675-3213). Mon.–Fri. at 10 a.m. $5.

SNUG HARBOR—Tours of this preservation project, from the Visitors Center. At 1000 Richmond Terrace, S.I. (718-448-2500). Sat. and Sun. at 2; free.

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes (876-6688 eves. before 10). Also, city walks: 7/19 at 1, meet on steps of Foley

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OTHER EVENTS

Square County Courthouse (subway stops at Brooklyn Bridge or Chambers St.) for a walk around the Civic Center and South Street Seaport area; $1 (580-0252, nights before 11). 7/20 at noon, meet at El Greco Diner, near Sheepshead Bay Rd. and Emmons Ave., Brooklyn, 4 blocks from D train Sheepshead Bay station, for a walk in the waterside community; $1 (718-855-5564, nights before 10).

SPORTS

BASEBALL—Yankees (Yankee Stadium, the Bronx; 293-6000): 7/17, 7/18 at 7:30, and 7/19, 7/20 at 1:30 vs. Chicago; 7/21, 7/22, at 7:30 vs. Texas. $3–$9.75.

HORSE RACING—Belmont for the summer meeting, through 7/28 (718-641-4700). Daily except Tue.; post time, 1. $2, $3.50. Featured races: 7/19, Brooklyn Handicap; 7/20, Tom Fool.

STEPS—New York Benefit Run 7/19 at 10 a.m. (opened to all ages and paces): Over 1,000 runners are expected to compete in this 4-mile running event through Central Park that benefits the homeless. Begins and ends at 90th St. and Fifth Ave. Call New York Road Runners Club, 860-4455, for further information. $9... **Tavern on the Green Breakfast Run** 7/22 at 7 a.m. (NYRRC members only): Over 2,000 runners will participate in this 2, 4, or 6 miles “fun run” followed by a breakfast, 7:30–9:30. The race begins and ends at Tavern on the Green, Central Park and West 67th St. Call New York Road Runners Club, 860-4455. $7.

TENNIS—Volvo Tournament/New Jersey 7/20–27 at Newark Academy in Livingston, N.J.: Featuring-Cassini Cup (Hall of Fame), Grand Prix, and Ladies Invitation. Weekdays (2 sessions), noon and 7 p.m.; weekends (1 session), 12:30 p.m.; semifinals and finals 7/26 and 7/27 at 12:30 p.m. Call 201-740-1715 or 212-696-4884 for further information.

CHILDREN

A BAG OF DREAMS at the B. P. Theatre (195 E. 75th St.; 799-8757). 7/19 at 2 and 4: Children of all ages can enjoy a theatrical tale of imagination, color and sound. Adults, $3; children, $1.50.

A STORY HOUR at the Brooklyn Historical Society (128 Pierrepont St., Brooklyn; 718-624-0890). 7/17 at 2:30: Children ages 4–8 can enjoy folktales from around the world, music, and mime presented by Marcia Lane. Free (children must be accompanied by an adult).

JAMES ROSENQUIST: PAINTINGS 1961–1985 at the Whitney Museum (945 Madison Ave. at 75th St.; 570-3652). Every Wed. at 10 a.m., through 8/27: Enjoy a one-hour family tour of this exhibition designed especially for elementary-school children and their parents (must reserve). Free.

A STORY HOUR at the Intuflo Hardware Store (199 E. 4th St. between Aves. A and B; 741-3000). Every Tue. at 1 and every Sat. at 2 through the summer: Children of all ages and their parents can enjoy traditional and original stories presented by Holly Wolf. Refreshments will be served. Free.

GOLDILOCKS at the Penny Bridge Playhouse (Assumption Church, 59 Cranberry St. between Henry & Hicks Sts., Brooklyn; 718-522-0255). 7/15–17 at 10:30 a.m. and 1:30 p.m., 7/14 at 1:30 p.m., and 7/18 at 10:30 a.m. Children of all ages can experience this favorite tale set to country music. $3.75.

GOLDEN GOOSE will be performed by the Traveling Playhouse at the Westbury Music Fair (Brush Hollow Rd., Westbury, L.I.; 516-333-0533). 7/17 at 10:30 a.m. and 1:30 p.m.: Children of all ages can enjoy this familiar story set to music. $4.

ANYTHING CAN HAPPEN presented by the Arena Children's Theatre Company (296 Route 109, East Farmingdale; 516-293-0674). A journey into a land of poems, skits, and music. Sat. and Sun. at 1, through 7/20. $4.

DANCING FEET presented by the North Shore Dance Theatre, at Heckscher Park (Prime Ave. and Route 25A, Huntington, L.I.; 516-271-8442). 7/16 at 1:30: Children can enjoy a variety of dance and get a chance to participate. Free.

LONG-RUNNERS—Off Center Theatre Inc. (436 W. 18th St.; 929-8299): “Jack and the Beanstalk” Tue.–Thu. at 10:30 a.m. through 7/17; “Frankenstein” Tue.–Thu. at 1 p.m., through 8/14; “Hansel and Gretel” Tue.–Thu. at 10:30 a.m. beginning 7/22. $3.50.... **13th Street Repertory Company** (50 W. 13th St.; 675-6677): “Rumple Who?” Sat. and Sun. at 1; “The Snow White Show” Sat. and Sun. at 3 “The Dancer From Outer Space” Wed. at 1 through 7/30. $3.

CITY OF NEW YORK PARKS AND RECREATION at **Belvedere Castle** (Central Park Learning Center, 79th St., south of the Great Lawn; 772-0210). 7/20 at 3: “Mozart's Magic Flute”-Children of all ages are invited to enjoy the music of this opera performed by the Metropolitan Soloists... At the **Hans Christian Andersen Statue** (76th St. and 5th Ave.; 360-8140). 7/19 at 11: “It's Perfectly true,” performed by Trudy Betcher and “Three Strong Women,” performed by Carol Lewis. Children of all ages can enjoy a different story each week every Saturday at 11 (through 9/30). Free . . . At **Heckscher Puppet House** (north of Seventh Ave. and Central Park South, Central Park; 397-3089)—“The Emperor and the Nightingale,” about a king, a housemaid, and a songbird. Mon.–Fri 10:30 a.m. and 12 noon. $2... At **Central Park Children's Zoo** (65th St. an 5th Ave.; 360-8199). Through 7/16 from 10:30 a.m.–4 p.m.: Children and their parents, with the help of professional artists, can create murals on paper. Free (reservations required).

BROOKLYN PARKS at **Carroll Park** (Carroll St. between Court and Smith Sts.) 7/19 (all day): Carroll Park Festival—Children can enjoy the Brooklyn Playworks, the Symilarities Band, and other events; 7/22 at 1: African Folktales and Music. Free... At **Mount Prospect Park** (Eastern Pkwy.) 7/16 at 1: New Folklore Ensemble. Free... At **Coffey Park** (Columbia and Bay Sts.) 7/17 at 1: The Ghana Puppets. Free... At **Brower Park** (Brooklyn and St. Marks Ave.) 7/21 at 1: Michael Canick, Magician/Musician. Free.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904)—7/19 and 7/20 at 11:30, 1:30, and 3: “Story Telling Days”—Children ages 4 and older can enjoy stories and learn to make dolls like the native American Indians; also, call for information on summer day-camp programs. Summer Hours: Tue.–Sun. 11–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

SOUTH STREET SEAPORT MUSEUM (Children's Center, 165 John St.; 669-9400). “Boys at Sea—Life Aboard the Schoolship St. Mary's”—Children can climb into a hammock, taste hard tack, learn ropework skills and interact with a 19th-century first mate, through 9/15. Adults, $4; seniors, $3; and children, $2. Hours: 10–6 daily.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400)—7/17 at 6 p.m.: “The Family of Jazz,” by the Esther Blue Quartet. 7/18 at 1: “Leela Puppets,” by Garry Gewant in Brower Park. 7/20 at 2: “Young Dancers in Repertory.” Also daily: “Portraits—Examining the Family Picture,”—Using artifacts from the museum collection, children can examine human, plant and animal families from their own perspective. Summer Hours: Mon., Wed., and Fri. 10–5; Thu. (family night) 10–8; Sat., Sun., holidays 10–5. Donation.

QUEENS MUSEUM (New York City Building, Flushing Meadow-Corona Park, Flushing; 718-592-2405). 7/22 at 10:30 and 1:30: “Cast It From Nature”—Children will explore sculptural forms in nature through the use of casting techniques outdoors. 50 cents. Museum Hours: Tue., Thu., and Fri. 10–5; Wed. 10–8; Sat. and Sun. 12–5:30.

BROOKLYN MUSEUM (200 Eastern Pkwy., at School and Youth Program Division; 718-638-5000, ext. 221)—Wed.–Fri., 10:30 a.m. and 1 p.m. through 8/15, and Sun. 7/20 and 27 at 3: “The Ocean Land,” a puppet play for children based on the art and mythology of Oceanic cultures. $1.50 (nonmembers), and free (members). Mon., Wed., Thu., and Fri. 10–5, Sat. 11–6, Sun. 1–6. Adults, $2; children under 12, free.

STATEN ISLAND CHILDREN'S MUSEUM, at Snug Harbor (940 Richmond Terrace; 718-273-2060). Now previewing in the third floor Main Gallery: “Building Buildings,” an exploration into the world of architecture. 7/19 at 3: The Kaleidoscope Dancers, a troupe that seeks to involve young children in the art of dance, will present a program of multi-ethnic dance. Every Sat. through 7/26, a special storytelling program will be offered for preschoolers at 11:30 a.m. Every Tue. from 7/15 through 7/29 at 1 p.m.: Museum educators Kobla Mensa Dente and Carolyn Goldstein will present an ancient folktale from the Solomon Islands in the East Meadow of the Snug Harbor Cultural Center. Reservations for all performances are required. Tue.–Fri., 1–4, Sat. and Sun., 11–5. $2.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

ARNOLD'S TURTLE NATURAL CAFE & GRILL—210 Spring St., at 6th Ave., 431-0414. Casual. Vegetarian/fish. Spcls: vegetarian lasagne, blackened tuna, desserts sweetened with honey. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–5. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 30. **(M)** **AE, MC, V.**

BON TEMPS ROULER—59 Reade St., at Broadway, 513-1333. Casual. Cajun/Creole. Spcls: grilled redfish with love sauce, barbecued shrimp, voodoo stew. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE.**

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: breast of duck with ginger cassis sauce, fricassee of St. Jacques with wild mushrooms, lobster neptune. L Tues.–Fri. noon–3:30. Br. Sat.–-Sun. noon–3:30. D Sun.–Thurs. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

FLUTIE'S PIER 17 OYSTER BAR & RESTAURANT— 89 South St., 693-0777. Casual. American. Spcls: steak, lobster, grilled swordfish. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–3. D daily 5–11. Private parties for 10–400. **(M)** **AE, CB, DC, MC, V.**

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30–3. D Tues.–Sat. 5–2, Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thurs. **(I)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken a la Washington. B Mon.–Fri. 7:30–10. L Mon.–Fri. 11:30–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Parking avail. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

LIBERTY CAFE—Pier 17, South St. Seaport, (3rd fl.), 406-1111. Casual. American regional. Spcls: Nantucket scallop pot-pie, char roasted L.I. duck, pizzas from wood-burning oven. Res. sug. L Mon.–Sat. 11:30–5. Br Sun. noon–3. D Mon.–Sat. 5–11:30, Sun. 3–11. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MASSIMO—110 W. Broadway, at Reade St., 349-5566. Casual. Italian. Spcls: rotolo Massimo, samponi alla bosca, veal lugure. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, DC.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

ONE HUDSON CAFE—1 Hudson St., 608-5835. Dress opt. French. Spcls: fresh fish, duck steak with redcurrent and juniper berry sauce, pecan tart. Res. sug. L Mon.–Fri. noon–3. Light menu Mon.–Fri. 3–6. D Tues.–Sat. 6–11:30. Ent. Tues.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATISSERIE LANCIANI—177 Prince St., 477-2788. Casual. Continental. Spcls: saucisson l'ail en brioche, scrambled eggs with salmon roe, French/Viennese pastries & cakes. B daily 8–2. L & D daily noon–10 p.m. Br Sat.–Sun. 9–4 p.m.**(I-M)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.–Fri. noon–3. D daily 5–11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., 608-3980. Casual. American/seafood. Spcls: fresh Norwegian salmon in mustard sauce, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.–Sat. 11:30–5. Br Sun. 11:30–4:30. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Bar open till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.–Fri. noon–midnight, Sat. to 1 a.m. Strolling guitarist Mon.–Sat. Valet parking. **(M)** **AE, MC, V.**

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tues.–Sat. 7–midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.,** 787-1110. **(I)** **AE.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TAORMINA—145 & 147 Mulberry St., bet. Hester & Grand Sts., 219-1007. Casual. Italian. Spcls: bronzino, pappardella, penne alla Taormina, rack of lamb, veal capriciosa. Res. sug. L daily noon–3. D Sun.–Thurs. 4–11:30, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

AUNTIE PASTA—611 Hudson St., at 12th St., 645-8622. Casual. Italian. Spcls: Auntie's anti-pasto, penne with cold tomato, basil and morzarella; tri-color fusilli with zuchinni & tomatoes, pizza with four cheeses, sweet & hot sausage pizza. Open Sun.–Thurs. 3–11 p.m., Fri.–Sat. 3–1 a.m. **(I)** **No credit cards.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thurs. 4–midnight, Fri.–Sun. to 1 a.m. Free parking. **(I)** **AE, DC, MC, V.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I–M)** **AE, CB, DC.**

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30–3:30. D Sun.–Tues. 5–11, Wed.–Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GULF COAST—489 West St., at W. 12th St., 206-8790. Casual. Southern/Gulf Coast. Spcls: peppered redfish, homemade tomales, whole crawfish. No res. D only Mon.–Thurs. 5–11:45, Fri.–Sat to 12:45, Sun. 4–11:30. **(M)** **No credit cards.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KATHERINE AGAIN—183 W. 10th St., 924-6288. Casual. American/French. Spcls: filo wrapped escargots, cajun fettuccine, chicken with Armagnac & white truffles, veal medallions with artichoke hearts & smoked oysters. Res. sug. D Sun., Tues.–Thurs. 7–midnight, Fri.–Sat. to 1 a.m. Bar from 5 p.m. Ent. nightly. Private parties 20–75. Closed Mon. **(M)** **AE.**

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M)** **AE, DC, MC, V.**

LAS VENTANAS—330 Bleeker St., at Christopher St.,924-4249. Casual. Mexican. Spcls: fresh fruit, margaritas, beef, chicken, or vegetable fajitas, chimichangas, vegetarian selections. D Sun.–Thurs. 4–11:30, Fri.–Sat. 4–1 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, CB, DC, MC, V.**

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon–midnight daily. **(I-M)** **AE, DC, MC, V.**

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11 p.m. Closed Tues. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St., 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thurs. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.–Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.–Sun. 11–5. Private parties for 100. **(I)** **AE, DC, MC, V.**

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5:30–11:15, Fri.–Sat. to 11:45. Music nightly.Closed Sun thru 8/13. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

DREAMSTREET CAFE—305 E. 41st St., 370-9555. Casual. Regional American. Spcls: grilled veal chop with wild mushrooms, Cajun shrimp, grilled breast of duck with apples and green peppercorns. Res. sug. L Mon.–Fri. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–10:30, Sun. to 9. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to 12:30. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. **(M)** **AE, MC, V.**

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

MINDY'S—212 E. 42nd St., in the New York Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. & 8/18–9/2. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Thurs. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.–midnight. Private parties for 50. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

RITZ CAFE—2 Park Ave., at 32nd St., 684-2122. Casual. Southern. Spcls: spicy Mississippi catfish with jalopeno-cilantro sauce, three smothered quails with dirty rice, drunken shrimp. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.,982-9030. Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thurs. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

TIEN FU—180 Third Ave., bet. 16th–17th Sts., 505-2000. Casual. Mandarin/Szechuan/Hunan. Spcls: stuffed eggplant, rainbow shrimp, whsi spareribs. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11, Fri.–Sat. to midnight. **(I–M)** **AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: sauteed snapper filet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, filet of beef with goose liver, chocolate truffle cake. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Pre-theater D 5:30–7:30. Ent. 5:30–1. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.–Fri. noon–3. D only Tues.–Sun. 6–11. Tapas bar. Complete D. Ent. Closed Mon. **(M)** **AE, MC, V.**

CADILLAC BAR—15 W. 21st St., 645-7220. Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thurs. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sat.–Sun. 11:30–3. Private parties for 250. **(I–M)** **AE, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Fri. 11:45–3:30. D Mon.–Fri. 3:30–9. Complete L & D. Closed Sat. & Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

890 CAFE—890 Broadway, bet. 19th–20th Sts., 260-4882. Casual. American/international. Spcls: carpaccio, tagliolini with grilled vegetables, penne alla vodka, soft shell crab sandwich. B Mon.–Fri. 8–noon. L Mon.–Sat. noon–5:30. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

OLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11–4:30. D daily 4:30–10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken express, coulibiac of Norwegian salmon, rack of lamb. Res. nec. L cruise boards at noon. D cruise boards at 7 & 9 p.m. Br Sun. at 12:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

THE VILLAGE LOBSTER—444 W. 42nd St., 967-7630. Casual. American/seafood. Spcls: soft shell crabs, lobster, broiled flounder. Res. sug. Open Mon.–Fri. 11:30–midnight, Fri.–Sat. 5–12:30 a.m. Private parties for 12–100. Ent. Wed.–Sat. **(I–M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American/southwest France. Spcls: carpaccio salad, lobster & vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables & herbs. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. 11–3. Champagne buffet Br Sun. 11:30–3. Prix fixe L & D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St., 759-8897. Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–midnight. Private parties for 20–60. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St., 688-0810. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DORIENTAL—130 E. 56th St., 688-8070. Dress opt. Cantonese. Spcls: scallops with black pepper, lemon chicken, seafood taronest. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–10:30, Sat. 4–11, Sun. 3–10:30. Private parties for 15–30. **(I–M)** **AE, CB, DC.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M)** **Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M–E)** **AE, CB DC, MC, V.**

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, chiles rellanos, fajitas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 5–10:30. Cocktail hour featuring complimentary Mexican hors d'oeuvres. Strolling guitarists.**(I-M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun.**(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops *sautées aux amandines. Res. nec. L Mon.–Sat. noon*–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed thru 7/27. **(M-E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St., & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30. Private parties for 40. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Dress opt. French. Spcls: rack of lamb, duckling Montmorency, poached salmon hollandaise. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10, Sat 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. & 8/1–9/3. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5–11. Complete L & D. Closed Sun. **(M)** **AE, CB, DC.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. & 8/1–9/8. **(E)** **AE, CB, DC.**

MARTY'S EAST—209 E. 56th St., 935-7676. Casual. American. Spcls: sirloin steak, 3-4 lb. lobster, prime ribs of beef. Res.sug. L Mon.–Fri. 11:30–3. D daily 3–1 a.m. Ent. nightly. Private parties for 50. **(M–E)** **AE, CB, DC.**

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon–11 p.m. **(M)** **AE, CB, DC.**

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11, Sun. to 10:30. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St., 682-0483. Casual. N. Italian/American. Spcls: shrimp Romano, osso buco, veal Valdostano, fresh seafood. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11, Sat. from 5. Private parties for 50. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. *Dim sum Br Sat.–Sun. noon–4. Private par*ties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TAI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan/Hunan/Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon–3. D daily 3–10. Private parties for 10. Pianist Thurs. & Fri.**(I-M)** **AE, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: salmon steamed with blackbeans, cold noodles with chili-sesame sauce, crispy shrimp with walnuts. Res. sug. L daily noon–3. D Sun.–Thurs. 5–11, Fri. to 11, Sat. to midnight. Private party room. **(M)** **AE, DC, MC, V.**

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

ZAPATA'S—330 E. 53rd St., 223-9408. Casual. Mexican. Spcls: chimichangas, chalups, veal Mexican style. L Mon.–Fri. noon–3. D daily 4:30–11. **(I)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: butter lettuce, buffalo mozzarella & sundried tomatoes, bourbon marinated Angus steak, key lime pie. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 4:30–10. Pre-theater D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Garden dining. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BLAKE'S—30 Rockefeller Plaza, bet. 49th & 50th Sts., 246-5811. Casual. American. Spcls: angel hair pasta with grilled vegetables, goat cheese with guacamole, duck wellington with jalapeno-corn stuffing and California cabernet sauce. Res. sug. Open L & D Mon.–Fri. 11 a.m.–10 p.m. Pre-theatre D 4:30–6:30. Closed Sat.–Sun. **(M)** **AE, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** **AE, MC, V.**

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30–4. D daily 4–1 a.m. Pianist nightly. **(M)** **AE, CB, DC MC, V.**

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CAFE FUNDADOR—146 W. 47th St., 819-0012. Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thurs. noon-11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I–M)** **AE, CB, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

D'ANGELO—242 W. 56th St., 247-1070. Jacket required. Italian. Spcls: crabmeat and morzarella di bufala, fettuccine with fresh artichoke sauce, spiedino di gamberi imperiale, piccata del sansovino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 70. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–10:15. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts., 757-3522. Casual. Seafood. Spcls: bouillabaisse, Maryland crabcakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. & 8/1–9/8. **(E)** **AE, CB, DC, MC, V.**

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11:30, Sat.–Sun. from 4. Complete L & D. **(M)** **AE, DC, MC, V.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed thru 7/20. **(E)** **AE, DC.**

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun.**(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OSTERIA DEL CARSO—364 W. 46th St. 245-5530. Casual. Northern Italian. Spcls: sgombri in savor, pasta with snails, venison with polenta. Res. sug. D only Tues.–Sun. 5–midnight. Closed Mon. **(M)** **MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed thru 7/22. **(M)** **AE, DC, V.**

PEARL'S—38 W. 48th St., 221-6677. Dress opt. Chinese. Spcls: seafood supreme, lemon chicken, orange beef. Res. sug. Open Mon.–Fri. 11:30–11 p.m., Sat.–Sun. 5:30–11. **(M)** **AE.**

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE, MC, V.**

ROMEO SALTA—30 W. 56th St., 246-5772. Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Fri. noon–11:30. Private parties for 60. Closed Sat. & Sun. thru August. **(E)** **AE, CB, DC, MC, V.**

ROSA'S PLACE—303 W. 48th St., 245-9223/586-4853. Casual. Mexican. Spcls: chimichanga del mar, carne assada, red snapper vera cruz. Res. sug. L Mon.--Sat. 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, Key West shrimp with lime & coriander, scaloppini of salmon with golden Oregon caviar. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat.

noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m.**(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

LFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. to midnight. Spcl. pre-theater D 5–7. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

RIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: venison/black bean chili, barbecued quail with creamy Mexican polenta, lobster corn chowder with poblano chilies and chayote. No res. L Tues.–Sat. noon–2:30. D Mon.–Sat 5–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

EVEREAUX'S—160 Central Park South, in the Essex House, 247-0300. Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shitake mushrooms. Res. sug. B Mon.–Sat. 7–11:30, Sun. 7–10. L Mon.–Sat. noon–2:30. Br Sun. 10–2:30. D daily 5:30–10:30. Pre-theatre D 5:30–7. *Post-theatre D 10:30–midnight. Pianist Tues.–Sat. &* Br Sun. **(M-E)** **AE, CB, DC, MC, V.**

ELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed thru 8/10. **(M)** **AE, DC, MC, V.**

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. Classical French. Spcls: cervelas de volaille aux truffes, blanquette de coquille St. Jacques, ris de veau en gateau. Res. nec. L Mon.–Sat. noon–3:30. D Mon.–Sat. 6–11. Private parties for 22. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. Dessert buffet 10 p.m.–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, *chicken-in-the-pot,matzo ball soup. Open 24-hrs daily.* Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7–11. L Mon.–Sat. noon–3. Br Sun. noon–3. D Sun.–Mon. 5:30–10, Tues.–Sat. to 11. Pianist & dancing Tues.–Sat. **(M-E)** **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Sat. 7:30–11:30. L Mon.–Sat. noon–2:30. Br Sun. 11–3. Tea daily 3:30–7. "After 7": daily 7–1 a.m. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 12:30, Sun. 4–11:30. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, CB DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, *antojitos. Res. nec. L Mon.-Sat. noon–3:30. Prix* fixe buffet Br Sun. noon-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Northern India/Pakistan. Spcls: lamb sheesh kebab, tandoori chicken, grilled shrimps on skewers, palak gosht. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30–3. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. **(I-M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American–Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. 11–4. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BUDAPEST CAFE—1373 First Ave., at 74th St., 772-8508. Dress opt. Hungarian/continental. Spcls: fois gras, paprika veal medallions, Gundel palacsinta. Res. sug. D daily 5:30–11:30. Br Sun. noon–4. Ent. Tues.–Sun.**(M)** **AE, DC.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMPIELLO—1466 First Ave., bet 76th–77th Sts., 472-3333. Dress opt. Northern Italian. Spcls: scampi Tomaso, malfatti, veal bolognese. Res. sug. D only Mon.–Sat. 5:30–midnight, Sun. 4–11. **(E)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. B Mon.–Sat. 7–11, Sun. 8–10:30. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D Mon.–Sat. 6–11. **(M-E). Bemelmans Bar:** Daily noon –1 a.m. **AE, CB, DC, MC, V.**

DIECI—1568 First Ave., bet. 81st & 82nd Sts., 628-6565. Jacket required. Italian. Spcls: angel hair with lobster & crab sauce, jumbo shrimps imperiale, grilled roasted baby goat with rosemary. Res. nec. D only Mon.–Sat. 5:30–11:30, Sun. 5–11. Private parties for 50. **(M)** **AE, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626/758-1828. Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.–Thurs. noon–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, shrimp in cream sauce with tomatoes and chives, poulet Jacqueline, duck with lime sauce and peppery pineapple. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA GOULUE—28 E. 70th St., 988-8169. Dress opt. French. Spcls: cheese souffle, seafood salad, steak frites. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 & 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.–Sun. 5:30–11. Complete D. Closed thru 7/29. **(M)** **AE, DC, MC.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7–10. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3.D daily 5–midnight. Br Sat. 11:30–3, Sun. to 3:30. Private parties. Outdoor garden. **(M)** **AE, DC, MC, V.**

LUCULLUS—1647 Second Ave., bet. 85th–86th Sts., 570-9100. Dress opt. French. Spcls: sweetbreads with truffles & port wine sauce, turbot with morelle sauce, rack of lamb with basil crust. Res. nec. D Mon–Sat. 6–11. Private parties for 60. Closed Sun. **(M–E)** **AE, DC.**

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30–4. **(M)** **AE, CB, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MME. ROMAINE DE LYON—29 E. 61st St., 758-2422. Casual. French. Spcls: 525 different omeletes, fresh salads, steak. Res. sug. L daily 11–3. D Mon.–Fri. 5–10. Pianist Mon.–Fri. 6–10. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

MR. SAM'S—1265 Third Ave., at 73rd St., 517-2020. Dress opt. American. Spcls: steak, seafood, lamb chop. Res. sug. Br Sun. 11:30–3. D daily 5–11. Ent. Private parties for 80. Outdoor cafe. **(E)** **AE, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5-midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spcls: sweet pepper salad, capellini with pesto primavera, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thurs. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. L Mon.–Fri. noon–3. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. American/continental. Spcls: salmon with golden caviar, boneless rack of lamb, fricassee of lobster, shrimp & scallops. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sat.–Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St., 288-5800. **The Dining Room:** Formal. Continental. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–3:30. Tea daily 3–6. D daily 6–10:30. Pianist Tues.–Sat. 7–11. **The Terrace Outdoor Cafe:** Cocktails daily noon–11 p.m. **(E)** **AE, CB, DC, MC, V.**

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

AMERICAN CREAM AMERICAN PIE—434 Amsterdam Ave. at 81st St., 877-6740. Casual. American. Spcls: stuffed pizza, salads, ice cream. L & D Sun.–Thurs. 11 a.m.–11 p.m., Fri.–Sat. to 12:45. **(I)** **AE.**

BRASIL BRASIL—50 W. 77th St., 873-0437. Dress opt. Brasilian/Portugese seafood. Spcls: 3-lb. lobster, shrimp Brasil Brasil, feijoada. Res. sug. Open Mon.—Fri. 4–midnight, Sat.–Sun. from 1 p.m. Ent. Fri. & Sat. Private parties for 180. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.–Fri. 11–4. Br & L Sat.–Sun. 11–4. D Sun. & Mon. 4–midnight, Tues.–Sat. 4–1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal piccata, seafood mariscada, duck a la raspberry, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

DALLAS B.B.Q.—27 W. 72nd St., 873-2004. Casual. American. Spcls: chicken & barbecued ribs, onion rings, vegetable tempura, chili. No res. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Pianist Tues.–Sat. eves. **(I)** **AE, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St., 877-2874/2721. Casual. Kosher Jewish. Spcls: chicken in the pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11–3. D Sat.–Thurs. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

GRAPES—522 Columbus Ave., at 85th St., 362-3004. Casual. Continental. Spcls: blackened redfish, stuffed calamari, flounder in zucchini batter with apple sauce. Res. sug. L Mon.–Fri. noon–4:30. Br Sat.–Sun. 11–5. D Sun.–Thurs. 6–midnight, Fri.–Sat. to 2 a.m. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th & 71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.,** 222-6511. **(I)** **AE, CB, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., (2nd fl.) 666-3600. Casual. Continental. Spcls: fresh fish and shellfish, pasta, 20 oz. T-bone steak, homemade desserts. Res. sug. D Mon.–Thurs. 6–11:30, Fri.–Sat. to 1 a.m. Br Sun. noon–4. Bar Mon.–Thurs. 4–3 a.m., Fri.–Sat. til 4 a.m., Sun. noon–7. Ent. **(M)** **AE, CB, DC, MC, V.**

MARVIN GARDENS—2274 Broadway, at 82nd St., 799-0578. Casual. American. Spcls: blackened redfish, grilled lamb steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10–5. L Mon.–Fri. 10:30–5. D daily 5– a.m. **(M)** **AE, MC, V**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75t St., 362-5531. Casual. Continental. Spcls: fettuccin primavera, three alarm chili, quiche. B Tues.–Fri 9–11, Sat. 10–11. Br/L Tues.–Sun. 11–4. Tues.–Thurs., Sun. 4–11, Fri.–Sat. to midnight Closed Mon. **(I)** **AE**

PARIS MILANO—568 Amsterdam Ave., bet 87th–88th Sts., 874-2742. Casual. French/Italian Spcls: paupiette de veau, veal Valdostana, ris de vea maison. Res. sug. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V**

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts. 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. Mon.–Sat. 5–11:30, Sun. from 3. Complete L & D Spec. D 5–6:30. **(M)** **AE, DC, MC, V**

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73r Sts., 873-9400. Casual. Regional American. Spcls seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and le with red pepper jelly. Res. sug. L Mon.–Fri 11:30–4:30. D daily 5–2 a.m. Br Sat. 11–4, Sun 10:30–4. Enclosed sidewalk café. **(M)** **AE, CB, DC, MC, V**

WILSON'S—201 W. 79th St., 769-0100. Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. L Mon.–Fri. 11:30–3. Br Sat.–Sun. 11:30–3:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St., 718-875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30–9, Sat. 4–11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE CAFE—7717 Third Ave., 718-833-8200. Casual. Continental. Spcls: roast L.I. duckling, stuffed cornish game hen, seafood festival. Res. nec. L Mon.—Sat. 11:30–4. Br Sun. noon–3. D Mon.–Thurs. 4–11, Fri.–Sat. to midnight, Sun. 4–10. Private parties for 70. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MICHAEL'S—2929 Ave. R., 718-998-7851/718-339-9288. Casual. Italian/American. Spcls: seafood, steaks, variety of veal dishes. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–11. Piano. **(I-M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat. to 3 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon–midnight. Bar till 3 a.m. Pianist nightly. **(E)** **AE, DC.**

QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.–Sun. noon–3. D Tues.–Sun. 5–11:45. Bar Thurs.–Sat. 4 p.m.–4 a.m., Sun.–Mon. 7–midnight, Tues.–Wed. 5–1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Drive, 718-482-0033. Casual. Continental. Spcls: fresh lobster, breast of duckling with kumquat sauce, mahi mahi. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. nightly & Br Sun. Private parties for 300. **(E)** **AE, CB, DC, MC, V.**

NIGHTLIFE DIRECTORY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 7/16, Lauren Hooker. 7/17, Lola Dunn. 7/18,19, Joshua Breakstone with Peter Leitch and Dennis Irwin. 7/20, Bob Jackson. 7/21, Ellen Woloshin. 7/22, Kay Funk. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St., 673-7030. 7/16, Robin Skye; Flicks. 7/17, The Frets of Fire; Billy Falcon. 7/18, Frenchy; Metro Beat; The Crows. 7/19, Partners in Crime; Secret Lovers. 7/20, Jim Campagnola. 7/21, Diane Ponzio; Dean Landew. 7/22, comedy nite. **No credit cards.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 7/20, Monty Alexander Trio; Bobby Hutcherson Quartet. 7/21, James Williams All Stars. 7/22-27, Dave Valentin Quinter; Michel Camillo Trio. Shows at 9 and 11:30 with an extra show Fri.-Sat. at 2 a.m. **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St., 228-7880. 7/16, Buster Poindexter and His Banshees of Blue. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Thru 7/19, Jimmy Gourley with Steve LaSpina. Sets from 9:45. **AE, CB, DC, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jass Band. Thurs., The Ernie Lumer Sextet. Fri., The Canal Street Dixieland, Jazz and Blues Band. Sat., The Great Atlantic Jazz Band. Music Tues.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. **AE, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. 7/15-20, 22-27, Oscar Brown, Jr. in a cabaret styled musical, *Sliced Apple*. Shows Tues.-Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. **Upstairs:** "Club Tropicale" presents Caribbean dance music with a live d.j. every Fri. & Sat. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 7/16, Frankie Kennedy & Mairead Ni Mhaonaigh. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. 7/17-20, Jean Carne. 7/21, Les Paul Trio. 7/24-27, Astrud Gilberto. Shows Tues.-Thurs. at 9 & 11, Fri.-Sat. at 8, 10 & midnight, Sun. at 8 & 10. **AE, MC, V.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 8/23, jazz singer Michele Bautier, Tues.-Thurs. at 9, Fri.-Sat. at 9 & 11. **AE.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 7/16,17, Bill Mays. 7/18,19, Joanne Brackeen with Clint Houston. 7/21, Bill O'Connel. 7/22-26, Kuni Mikami. **Upstairs:** 7/18 at 8, Jimmy Miller, followed by the Dale Stein Show at 10, and Comedy Show at midnight. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. Thru 7/27, 10-3 a.m., singer David Allyn with Scott Hardy on guitar and Mark Minkler on bass. Mon.-Fri. 5-10, singer pianist Sorrow Astrasa. Sun. 5-10, Stan Edwards. Sun. & Mon., 10-3, Joe Derise with John Dooley. Tues., 10-3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 7/16 at 9, Chip Degaard. 7/17 at 8, Linda Roberts with Dick Riddle; Gloria Hoffert at 10:30. 7/19 at 8, Alva Anderson; George Transcender at 10:30. 7/21 at 9, Bonnie Jeanne Faulkner. 7/22, at 8, Ali Carter with David Laam. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.-Sat. from 7:30-12:30 a.m., in addition from 4-9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4-9, and Mon. 7:30-12:30. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th-98th Sts., (2nd fl.) 666-3600. 7/16,23, Richard Rodney Bennett. 7/17,24, Ronny Whyte. 7/18, Jason-n-Grayson. 7/19, Bonnie Macleod. 7/20, J's Summer Singers Contest with Sue Keller. 7/21, Judy Barnett. 7/22, George Ziskind. Music Wed.-Thurs. from 8, Fri.-Sat. from 9, Mon.-Tues. from 7:30. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 7/16,23, "Super singers." 7/17, Lisa Lowell: Li Mann. 7/18,19, Lucky 7. 7/21, midnight jam with Frank Gravis. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.-Sat. from 9:30 p.m., Sun.-Mon. from 9. Thru 7/19, pianist John Hicks with Cecil McBee on bass. 7/22-26, pianist Fred Hersch with Marc Johnson on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 7/26, jazz-singers Anita O'Day and Chris Connor - nightly at 9 & 11, except Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 7/17, The Sports. 7/18,19, Art Blakey and the Jazz Messengers. **AE, CB, DC, MC.**

MR. SAM'S—1265 Third Ave., near 73rd, 517-2020. 7/16, Jill Cohen. 7/18,19, Jane Harvey. 7/21, Karin Wolfe. 7/22, Larry Woodard. **AE MC V.**

PADDY QUINN'S—945 Second Ave., at 50th St., 751-9250. Restaurant/supper club. Jazz-pop singer Kitt Moran with pianist Mike Moran and John Arbo on bass every Wed.-Sat. at 9:30, 11:15, and 1 a.m. **AE, MC, V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Howie Wyeth. Thurs., Cynthia Sayer Vintage Jazz Trio. Fri. at 9, Cathy Chamberlain with Howie Wyath. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, jazz-violinist Pete Compo. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 7/16,17, Lou Reed. 7/18, Let's Active Rain Parade. 7/19, The Church. 7/24, Cactus World News. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2-6. Legendary trumpeter Doc Cheatham, Sun. 3-7. Thru 7/20, Steve Lacy Sextet. 7/21, Olu Dara and the Okra Orchestra. 7/22-27, Art Farmer; Benny Golson Jazztet featuring Curtis Fuller. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 7/19, Willie Collins. Tues.-Thurs. at 9 & 11, Fri.-Sat. at 9 & midnight. 7/22-26, Dakota Staton. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 7/16,17, Buckwheat Zydeco. 7/18,19, Buster Poindexter and the Banshees of Blue. 7/22, Melissa Murray; Stigalators. 7/23, Corvairs with Modern Poineers. Shows from 9 p.m. **No credit cards.**

VILLAGE CORNER—142 Bleecker St., 473-9762.7/16,17, Janice Friedman. 7/18,19, Lance Hayward alternating with Janice Friedman. Music Sun.-Thurs. from 8, Fri.-Sat. from 9. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 7/21, Charlie Palmieri y Su Combo Gigante with Jimmy Sa; Daniel Ponce and his Jazzbata with guest jazz soloist Kenny Burrell. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 7/20, Annie Ross & the Mel Lewis Trio with Kenny Garrett. 7/21, Mel Lewis 17-piece Jazz Band. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, Tues.-Sun. from 9. 7/16-20, The Lodi Carr Three with Roland Hanna and Ron Carter. 7/23-27, The Dom Minasi Group. **MC, V.**

THE WHIPPOORWILL—18 E. 18th St., 675-7100. Thru 7/20, Jackie and Rene' McLean Sextet. 7/22-27, Jimmy McGriff and Doc Cheatham. Shows at 9:30 & 11:30. **AE, MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8. Thru 7/19,22-26, guitarist Tal Farlow with Gary Mazzaroppi on bass. 7/21, Tal Farlow with Michael Moore on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 7/16, Austin Night featuring True Believers; Wild Seed; Doctor Mob. 7/20,21, Nils Lofgren. 7/22,23, The Radiators. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 7/20, Alan Colmes with Susie Essman, Tues.-Thurs., Sun. at 9, Fri. & Sat. at 9 & 11:30. 7/22-27, Steve Mittleman with Chas Elstner. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Showcase for stand-up comics and singers, featuring Rita Rudner, Scott Blakeman, Barry Weintraub, Ron Richards, Steve Hytner and Dennis Wolfberg, thru 7/26. Sun.-Thurs. the fun starts at 9, Fri. 9 & midnight, Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 7/20, comedians Lance Montalto,Steve Rizzo, Al Romero, Danny Curtis, Hiram Kasten. Sun.-Thurs at 9:15, Fri. at 9 & 11:30, Sat. at 8, 10:30 & 12:30. **AE, CB, DC, MC, V.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.-Sat. **AE, MC, V.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians Fri.-Sat. from 8 p.m. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues. Danny Curtis. Wed.-Sat. Marian Paige and Mel Martin. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 7/16, magician Imam and comedian Terry Day. 7/17, magician Torkova and comedian Terry Day. 7/18,19, magician Eric Decamps and comedian Friedhoffer. 7/22, comedy showcase. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St., 595-0850. Club with comics from TV and the national club scene. Thru 7/20, Jim Morris, Gary Lażer and Bill Rutkoski, Tues.-Sun. at 9, with an extra show Fri. & Sat. at midnight. **AE, MC, V.**

DISCO/DANCING

HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thurs. 7–midnight, Fri.–Sat. 7:30–1 a.m. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, nightly except Sun., from 10. Thru 8/2, The Hey Jackson Trio alternating with the Tommy Furtado Trio. **AE, CB, DC.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country and western to jazz, Thurs.–Sat. 9–4 a.m. 7/17, New York Latino - "El Caminante" Roberto Torres, Charlie Rodriques, Orchestra Broadway, Los Hijos de Quisqueya. 7/18, The Stylistics and Cash Flow. 7/19, The Manhattans and Pieces of a Dream. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant. Mon.–Sat. 7:30–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing Thurs.–Sun. from 2:30. **AE, V.**

THE SAINT—233 E. 6th St., 477-0866. Dancing under the largest planetarium dome to music from the sixties to rock, every Thurs. 10–4 a.m. & Fri. 8–4 a.m. **No credit cards.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa, and the Caribbean. 7/16, David Lindley; Blue Riddim. 7/17, Bobby "Dlue" Bland. 7/18,19, Loremil Machado. 7/21–24, Jorge Ben. **AE, CB, DC, MC, V.**

TAVERN ON THE GREEN—Central Park at W. 67th St., 873-3200. **Terrace Garden:** Dance under the stars to the music of Bill Sledge and His Hammers, every Tues.–Sun. from 9–1 a.m. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Thru 7/19, singer Peggy Lee accompanied by Mike Renzi, Grady Tate, Jay Leonhart, John Chiodini, and Mark Sherman, Tues. & Wed. at 9, Thurs.–Sat. at 9 & 11. 7/21 at 8:30, singer Candice Earley. 7/23–27, Helen Schneider. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a new revue, *Vive Les Femmes,* produced by Leonard Miller featuring dancers, singer Mya Tiello, the Super Gauchos, and the Magnificent Force, Sun.–Thurs. at 9 & 11, Fri. & Sat. at 9 & 11:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Ron Bohmer, Mark Mitchell, Roxie Lucas, Barbara Walsh, and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 7/16,17, The Comedy of Stuart Dillon - *Slightly Off Center.* 7/18, John Palasz; Miss Mercedes Hall. 7/19, Sharon Stuart Ruben. 7/20, Claudia Wang. 7/21, Rachelle Weisel. 7/22, Donna Rosenthal. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleeker & Thompson Sts., 475-5120. *Beehive* - musical revue by Larry Gallagher, featuring Alison Fraser, Jasmine Guy, Pattie Darcy, Carol Lynne Maillard, Gina Taylor, and Laura Theodore. Shows Tues.–Thurs. at 8, Fri.–Sat. at 7 & 10, Sun. 5. **AE MC V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. Thru 8/30 Montgomery, Plant & Stritch, Tues.–Sat at 9:15 11:15. **Rose Room:** Singer-pianist Buck Buchhol plays every Sun. from 5:30–11. **AE, CB, DC, MC, V**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Bemelmans Bar:** Jazz-pianist Dick Wellstood, Mon.–Fri. from 9:30–1 a.m. **AE, CB, DC, MC, V**

GRAND HYATT—Park Ave., at 42nd St., 883-1234 **The Crystal Fountain:** Contemporary restauran with trio Mon.–Sat. **Trumpet's:** Elegant nouvelle cuisine restaurant with singer-pianist Shelly Peike Mon.–Sat. 5–8, followed by Paul Roth, Tues.–Sat 8–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance and dine with the Tony Terin Trio Tues.–Sat., 8–midnight. Pianist Nancy Winston Sat.–Sun., 6–11. **AE, CB, DC, MC, V**

SHERATON-RUSSELL—Park Ave. & 37th St., 685-7676. **The Judge's Chamber:** Casually elegan lounge with pianist Fred Miller, every Tues.–Fri from 9:30–12:30. **AE, CB, DC, MC, V**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000 **Peacock Alley:** Pianist Rene Martel Tues.–Sat. 6–1 p.m. Lynn Richards entertains from 10–2 a.m. Norm Kubrin plays Sun.–Mon. 8–1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.–Sat. 9–2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9–2 a.m., Tues.–Thurs 5:30–8:30. Singer-pianist Julie Heberlein, Fri.–Mon. 5:30–8:30. **AE, CB, DC, MC, V**

PIANO ROOMS

DON'T TELL MAMA—343 W. 46th St., 757-0788. 7/17 at 8:30, Eileen Valentino. **No credit cards.**

HANRATTY'S—1754 Second Ave., 289-3200. 7/16,17, Judy Carmichael Trio. 7/18,19, Judy Carmichael solo. Sun.–Thurs. at 8:30 & 10:30, Fri.–Sat. at 9 & 11. **AE.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. **Club Room:** Composer-singer-pianist Arthur Siegel, with lost, mislaid and forgotten songs from Broadway shows and movie musicals before 1945, Wed.–Sat. at 10 & 11:45. **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Sara McLawler, Wed.–Thurs. 8–1 a.m., Fri.–Sat. to 2 a.m. Singer-pianist Teri Thornton plays Sun.–Tues. 8–1 a.m. **AE, CB, DC, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7 p.m. **AE, CB, DC, MC, V.**

LIDO—345 W. 46th St., 582-4801. American/continental restaurant with popular song-stylist Danny Apolinar every Wed.–Sat. from 10 p.m.–2 a.m. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music and Porter to Puccini, Tues.–Thurs. from 8, Fri.–Sat. from 9. p.m. **AE, MC, V.**

MARTY'S EAST—209 E. 56th St., 935-7676. Handsome new steakhouse with singer pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.–Sat. from 5–1 a.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with pianists Keith Thompson and Roy Glover alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Restaurant/piano bar. Pianist Rudy Roberson Mon.–Wed. from 8–midnight; singer-pianist Lenore Raphael Thurs.–Sat. from 8–midnight. **AE, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Andy Monroe. Wed. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholz. Sat., Bobbie Miller followed by Buck Buckholz. Sun., George Cotton. **AE, DC, MC, V.**

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 7/16, singer pianist Joe Sciarrone with Peter Innocenti on bass. 7/17–20, pianist Shorty Jackson with Mamut Yeleh on bass. 7/21–23, pianist Joe Sciarrone with Peter Innocenti on bass. Nightly 7:30–1:30 a.m. **AE, CB, DC, MC, V.**

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RADIO HIGHLIGHTS

Wed., July 16

:00/WNCN—ebussy: *Images Pour rchestre:* Iberia; **chumann:** Qt in a, Op. 1.

NYC—George opeland plays works by ebussy and music of pain.

:00/WQXR-M/FM—Bach: Cto #1 d for 3 Claviers & trings; **Rodrigo:** nvocation & Dance Homage to Manuel de alla).

:00/WNCN—Bach: onata for Violin & arpsichord #1 in b; **J. trauss Jr.:** "Wine, omen, and Song" altz, Op. 333.

:00/WNCN—chubert: Nocturne for iano, Violin & Cello in -Flat, Op. 148.

:04/WQXR-M/FM—Barber: *ouvenirs;* **Handel:** Organ to #6 in B-Flat, Op. 7.

:00/WNCN—Ravel: *hansons madecasses;* **ozart:** Qt #3 in G.

NYC—Enesco: *Sept hansons de Clement Marot;* **oussel:** *Aeneas.*

:05/WQXR-M/FM—Thomson: ym on a Hymn Tune; **ould:** *Burchfield Gallery.*

:00/WNCN—Wolf rap Presents the Kirov: *wan Lake.* The first ppearance by the Kirov allet in almost a quarter f a century—a result of he recent American-ussian cultural exchange greement.

Thurs., July 17

:00/WNCN—chubert: Sym #4 in c, Tragic"; **Sarasate:** *igeunerweisen,* Op. 20, 1.

NYC—Strauss: *aphne.*

:00/WQXR-M/FM—Prokofiev: Classical" Sym.

:00/WNCN—rahms: "Academic estival" Ov; **Vanhal:** onata for Flute, Violin & ontinuo in G.

:00/WNCN—ivaldi: Cto for 2 iolins, Lute & Continuo n D; **Liszt:** "Mephisto" altz #1.

7:04/WQXR-AM/FM—Bach: Violin Cto #2 in E; **Wagner:** *Tristan und Isolde:* Liebestod.

8:00/WNCN—Denon Young Artists Showcase. Live concerts from WNCN's Live Performance Studio spotlighting the best young performers in classical music.

WNYC—The Frick Collection. Consort of Musicke. A program of works by Dowland, Danyel, Lawes, and Blow.

8:05/WQXR-AM/FM—Smetana: *The Bartered Bride:* "Furiant"; **Prokofiev:** Sym #5 in B-Flat.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Leipzig Gewandhaus Orchestra, Kurt Masur conductor. **Beethoven:** Sym #5 in c, Op. 67.

Fri., July 18

3:00/WNCN—Schubert: Qt #2 in C; **Soler:** Sonata for Harpsichord in e.

WNYC—Cage: *Dream;* **Hovhaness:** *Mysterious Mountain.*

4:00/WQXR-AM/FM—Chopin: Allegro de Concert for Piano & Orch; **Handel:** Sonata #12 in F for Violin & Continuo, Op. 1.

5:00/WNCN—Schubert: *Magic Harp:* Ov; **Vivaldi:** Cto for Oboe, Strings & Continuo in D.

6:00/WNCN—Handel: Suite for Harpsichord #2 in F; **Barber:** Adagio for Strings, Op. 11.

7:04/WQXR-AM/FM—Bach: Sonata in A for Flute & Harpsichord; **Ravel:** Valses "nobles et sentimentales."

8:00/WNCN—Schubert: Songs on Italian Texts; **Haydn:** Fantasia in C.

WNYC—World of Opera. **Handel:** *Theodora* (Kennedy, Esswood, Kendall, Niehoff, Netherlands Chamber Choir, Concentus Musicus of Vienna/Harnoncourt).

8:05/WQXR-AM/FM—Barber: Violin Cto; **Fine:** *Symphony (1962).*

9:00/WNCN—Crusell: Grand Cto in f, Op. 5; **Elgar:** Imperial March.

9:06/WQXR-AM/FM—The San Francisco Symphony Orchestra. Herbert Blomstedt, conductor. **Beethoven:** Sym #4; Sym #5.

Sat., July 19

9:05 a.m./WQXR-AM/FM—Piano Personalities. Aloys and Alfons Kontarsky, duo-pianists. **Brahms:** Sonata in f for 2 Pianos; **Ravel:** *Les Sites Auriculaires:* Entre Cloches and Frontispiece.

10:00 a.m./WNCN—Bach: Cto for 4 Harpsichords in a; **Mendelssohn:** Sym #4 in a, Op. 90.

10:04 a.m./WQXR-AM/FM—Rossini: *La Cenerentola:* Ov; **Grieg:** *Peer Gynt Suite.*

11:00 a.m./WNCN—Auber: *Bronze Horse:* Ov; **Kabalevsky:** Cto for Cello in g, Op. 49.

11:05 a.m./WQXR-AM/FM—Bach: Trio Sonata #5 in C.

12:00/WNCN—Liszt: *Annees de Pelerinage:* Deuxieme Annee: "Canzonetta del Salvator Rosa"; **Puccini:** *Edgar:* Prelude, Act I.

12:05/WQXR-AM/FM—Gershwin: Rhapsody #2 for Piano & Orch; **Handel:** Trio Sonata in f.

1:00/WNCN—Handel: Ov in D; **Sibelius:** Sym #2 in D, Op. 43.

2:05/WQXR-AM/FM—Saturday Afternoon at the Opera. **Verdi:** *A Masked Ball* (Pavarotti, Price, Bruson, Ludwig, Battle, Nat'l Phil Orch/Solti).

5:00/WNCN—Verdi: *Ballo in Maschera:* "Di tu se fedele"; **Respighi:** *Feste Romane.*

5:05/WQXR-AM/FM—Music Mountain Chamber Music Series.

6:00/WNCN—Vivaldi: Cto for Guitar, Violin, Viola & Cello in A; **Mussorgsky:** *Pictures at an Exhibition.*

8:00/WNCN—Artist's Image. Arthur Grumiaux, violin. **Leclair:** Sonata for Violin & Piano in D, Op. 9, #3; **Mozart:** Duo for Violin & Viola #1 in G.

8:04/WQXR-AM/FM—Private Reserve. Vintage performances from the WQXR Archives. Violinist Ginette Neveu performs works by Chausson, Debussy, and Ravel.

9:00/WNCN—Chopin: Cto for Piano #2 in f, Op. 21; **Puccini:** Capriccio Sinfonico.

9:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor. **Zemlinsky:** Sinfonietta for Orch; **Mendelssohn:** Sym #4 in A, "Italian"; **Schumann:** Sym #2 in C.

9:30/WKCR—Tenor Fanatic. Stefan Zucker, host. **Verdi:** *Ernani* (Cerquetti, Del Monaco, Bastianini, Christoff).

Sun., July 20

9:05 a.m./WQXR-AM/FM—Piano Personalities. Alicia de Larrocha, pianist. **Schubert:** Piano Sonata in B-Flat, Op. posth.

10:00 a.m./WNCN—Classic Guitar. **Sor:** Andante & Estudio #2; **Rodrigo:** *Fantasia para un Gentilhombre.*

11:00 a.m./WNYC—A look at Clifford Curzon and Myra Hess.

12:00/WNCN—Beethoven: "Leonore" Ov #3; **Janacek:** *In the Mist.*

12:05/WQXR-AM/FM—Mahler: Sym #3 in d..

1:00/WNCN—Milwaukee Symphony Orchestra. Lukas Foss, conductor; violinist Shlomo Mintz. **Bach:** Cto for Violin #2 in E; **Bartok:** *Two Portraits;* **Adams:** *The Chairman Dances* (world premiere); **R. Strauss:** *Don Juan.*

WNYC—Mozart: Divertimento in D; **Dvorak:** Serenade in E, Op. 22.

3:04/WQXR-AM/FM—The New York Philharmonic. Charles Dutoit, conductor; pianist Andras Schiff. **Mozart:** Concert Rondo for Piano & Orch in d; **Dohnanyi:** Variations on a Nursery Song for a Piano & Orch; **Honneger:** Sym #5, "Di tre re."

4:00/WNCN—Bach: Cto for 2 Harpsichords in C; **Mozart:** Country Dances.

5:00/WNCN—Purcell: *Indian Queen:* Entrada; **Various:** Recorder Music of Renaissance England.

6:30/WNYC—Mozart: *Regina coeli;* **Bridge:** Suite for String Orch.

7:00/WNCN—Rachmaninoff: Prelude in g-sharp, Op. 32, #12.

7:30/WQXR-AM/FM—Mozart: Horn Cto #3 in E-Flat.

8:00/WNCN—Schubert: Trio #2 in B-Flat; **Rachmaninoff:** Suite for 2 Pianos, #2, Op. 17.

8:05/WQXR-AM/FM—Delta Opera House. **Bizet:** *La Jolie Fille de Perth* (Anderson, Kraus, Quilico, Bacquier, van Dam, Zimmermann, Nouvel Orch Philharmonique/Pretre).

9:00/WNYC—Deutsche Welle Classical Showcase. **Ravel:** Valses "nobles et sentimentales."

Mon., July 21

3:00/WNCN—Mozart: Sonata for Violin & Piano in F; **Verdi:** *Otello:* "Fuoco di gioia."

4:00/WQXR-AM/FM—Alfven: *Midsummer Vigil;* **Paganini:** Variations on *Carnival of Venice.*

5:00/WNCN—Telemann: Trio Sonata in c; **Vivaldi:** Cto for 3 Violins and Strings in F.

6:00/WNCN—Vivaldi: Cto for 4 Guitars in b; **Saint-Saens:** Sonata for Bassoon & Piano, Op. 168.

7:04/WQXR-AM/FM—Telemann: Cto in D for 2 Horns & Strings; **Milhaud:** *Suite Francaise.*

8:00/WNYC—Orchestras of the Pacific. Central Philharmonic Orchestra of China. **Mingxin:** *The South Sea of Our Motherland;* **Beethoven:** Sym #7.

8:05/WQXR-AM/FM—Mayer: Ov "for an American"; **Bernstein:** Sym #2, "The Age of Anxiety."

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Christoph Eschenbach, conductor. **Zimmermann:** *Photopsis;* **Schoenberg:** *Transfigured Night;* **Schumann:** Sym #2 in C.

Tues., July 22

3:00/WNCN—Debussy: *Jeux;* **Widor:** Sym for Organ #5 in f, Op. 42, #1.

WNYC—Gould: *Vivaldi Gallery;* **Fine:** *Missa Brevis.*

4:00/WQXR-AM/FM—Bach: Cto #3 in c for 2 Harpsichords & Strings; **Arnold:** Four Scottish Dances.

5:00/WNCN—Holst: Suite in F, Op. 28, #2; **Kuhnau:** Biblical Sonata #2 in g, "Saul Cured Through Music by David."

6:00/WNCN—Mussorgsky: *Khovanshchina:* Introduction and Dance of the Persian Slaves; **Liszt:** *Legendes:* St. Francois de Paule marchant sur les flots.

7:03/WQXR-AM/FM—Damrosch Park Concerts.

8:00/WNCN—Rossini: *Barber of Seville:* Ov; **Beethoven:** Sonata for Piano #14 in c-sharp, Op. 27, #2, "Moonlight."

WNYC—St. Louis Symphony. **Lutoslawski:** *Little Suite;* **Barber:** Violin Cto, Op. 14; **Tchaikovsky:** Sym #6, "Pathetique."

8:05/WQXR-AM/FM—Brahms: Sym #2 in D.

9:00/WNCN—J. Strauss Jr.: "New Pizzicato" Polka, Op. 449.

9:06/WQXR-AM/FM—WQXR at 50: An Anniversary Album. Hosted by Robert Sherman.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, July 16–18 and 21–22

② **WCBS**
212-975-4321
④ **WNBC**
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⑨ **WOR**
212-764-7000
⑪ **WPIX**
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㉑ **WLIW**
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㉛ **WNYC**
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Ⓢ **SHOWTIME**
212-708-1600
Ⓦ **WOMETCO (WHT)**
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

Please note: Due to programming adjustments for the summer season, schedules are subject to many last-minute changes.

6:00
② Daybreak
④ Today in New York
⑤ New Zoo Revue
⑦ World News
⑨ Jimmy Swaggart
⑪ Wed/Open Mind
Thu/Aprenda Ingles
Fri/A Message for Garcia
Mon/Tom and Jerry
Tue/Carrascolendas
Ⓗ Thu/Mystery at Fire Island
Mon/Summer Switch
Ⓢ Fri/**Movie:** The Secret of NIMH

6:05
Ⓗ Wed/Dot and the Bunny

6:20
Ⓗ Tue/Dot and the Bunny

6:30
② ④ News
⑤ Fat Albert
⑨ 700 Club
⑪ Great Space Coaster
Ⓢ Wed/A Man From Button Willow
Tue/Any Friend of Nicholas Nickleby Is a Friend of Mine

6:45
㉛ AM Weather

7:00
② Morning News
④ Today
⑤ Inspector Gadget
⑦ Good Morning America (cc)
⑪ Heathcliff
㉛ Ohayo! New York
Ⓗ Thu/Survival Series
Fri/The Animal Alphabet
Mon/The Wilder Summer

7:30
⑤ Plastic Man
⑨ Straight Talk
⑪ Robotech
Ⓗ Wed/**Movie:** Braingames
Fri/Video Jukebox
Ⓢ Thu, Tue/Jenny and Me
Fri, Mon/Home From Far

8:00
⑤ Jayce
⑪ GoBots
⑬ 3-2-1 Contact
Ⓗ Wed/**Movie:** Hotel
Thu/**Movie:** Second Hand Hearts
Fri/**Movie:** Loving Couples
Mon/**Movie:** The Deep
Tue/**Movie:** Mask (cc)
Ⓢ Wed, Mon/**Movie:** Sword of Valiant
Thu/**Movie:** Dreamscape
Fri/**Movie:** Something Wicked This Way Comes
Tue/**Movie:** Mae West

8:30
⑤ The Flintstones
⑨ Romper Room
⑪ Scooby Doo
⑬ Mister Rogers' Neighborhood

9:00
② Perfect Match
④ Donahue
⑤ Brady Bunch
⑦ Morning Show
⑪ Little Rascals
⑬ Sesame Street (cc)
㉛ Body Electric
Ⓦ Wed/**Movie:** Roadhouse 66
Thu/**Movie:** Sinbad the Sailor
Fri/**Movie:** The Heavenly Kid
Mon/**Movie:** The Secret of NIMH
Tue/**Movie:** Mad Max Beyond Thunderdome

9:30
② Break the Bank
⑤ Leave It to Beaver
⑨ Gidget
⑪ The Munsters
㉛ Tue/Madeline Cooks

10:00
② $25,000 Pyramid
④ Family Ties
⑤ Bionic Woman
⑨ The Monkees
⑪ Odd Couple
㉛ Tue/On Our Own
Ⓗ Thu/**Movie:** Cloak and Dagger (cc)
Fri/**Movie:** The Corn Is Green (1979)
Mon/**Movie:** Steel
Tue/**Movie:** Trancers
Ⓢ Wed/**Movie:** Ask Any Girl
Thu/**Movie:** In Which We Serve
Fri/**Movie:** The Invisible Boy
Mon/**Movie:** It Happened at the World's Fair
Tue/**Movie:** Come Fly With Me

10:30
② New Card Sharks
④ Sale of the Century
⑦ Sally Jessy Raphaël
⑨ Partridge Family
⑪ Best Talk in Town
Ⓗ Wed/**Movie:** The Man With One Red Shoe
Ⓦ Mon/**Movie:** Mask

11:00
② Price Is Right
④ Wheel of Fortune
⑤ Gilligan's Island
⑦ Lifestyles of the Rich and Famous
⑨ Bewitched
⑪ Wed/**Movie:** The Rounders (1965)
Thu/**Movie:** Vigilante Force (1976)
Fri/**Movie:** The Contender (1980)
Mon/**Movie:** The Eyes of Charles Sand (1972)
Tue/**Movie:** Time Travelers (1976)
Ⓦ Wed/**Movie:** Best Defense
Thu/**Movie:** 1984
Fri/**Movie:** Malibu Express
Tue/**Movie:** Rocky

11:30
④ Scrabble
⑤ Divorce Court
⑦ New Love American Style
⑨ *I Dream of Jeannie*
Ⓗ Fri, Tue/Not *Necessarily* the News

12 NOON
② Press Your Luck
④ Super Password
⑤ Wed–Fri/**Special:** Goodwill Games (concludes at 3 p.m.)
Mon–Tue/Midday
⑦ Ryan's Hope
⑨ News
Ⓗ Wed/**Movie:** Wild Rose
Thu/**Movie:** Starman
Fri/**Movie:** Protocol (cc)
Mon/**Movie:** Hambone and Hillie
Tue/**Movie:** Cloak and Dagger (cc)
Ⓢ Wed/**Movie:** Iceman
Thu/**Movie:** Mask
Fri/**Movie:** Mad Max Beyond Thunderdome
Mon/**Movie:** Dreamscape

12:30
② Young and the Restless
④ Search for Tomorrow
⑦ Loving
⑪ Wed/**Movie:** When the Boys Meet the Girls (1965)
Thu/**Movie:** The Long, Hot Summer (1958)
Fri/**Movie:** Follow the Boys (1963)
Mon/**Movie:** Nightmare in Wax (1969)
Tue/**Movie:** Damnation Alley (1977)
Ⓢ Tue/**Movie:** The River Rat (cc)

1:00
④ Days of Our Lives
⑤ Wed–Fri/Goodwill Games (continued)
Mon–Tue/Hour Magazine
⑦ All My Children
⑨ Joker's Wild
Ⓦ Wed/**Movie:** Beverly Hills Cop
Thu/**Movie:** Secret Admirer
Fri/**Movie:** Tightrope
Mon/**Movie:** Malibu Express
Tue/**Movie:** Roadhouse 66

1:30
② As the World Turns
⑨ Tic Tac Dough
Ⓗ Mon/**Movie:** Funny Lady

2:00
④ Another World
⑤ Wed–Fri/Goodwill Games (continued)
Mon–Tue/Popeye
⑦ One Life to Live
⑨ Let's Make a Deal
Ⓗ Wed/**Movie:** The Deep
Thu/**Movie:** Lost and Found
Fri/America Undercover: And the Pursuit of Happiness
Tue/**Movie:** Cannonball Run II
Ⓢ Wed/**Movie:** Footloose (cc)
Thu/**Movie:** Dreamscape
Fri/**Movie:** High School U.S.A.
Mon/**Movie:** Iceman

2:05
Ⓢ Tue/**Movie:** Mad Max Beyond Thunderdome

2:30
② Capitol
⑤ Wed–Fri/Goodwill Games (continued)
Mon–Tue/Woody Woodpecker
⑨ Dating Game
⑪ Tom and Jerry

3:00
② Guiding Light
④ Santa Barbara (except Thu)
Thu/**Special:** 1986 Daytime Emmy Awards (concludes at 4:30)
⑤ Gumby
⑦ General Hospital
⑨ Hawaii Five-O
⑪ The Jetsons
⑬ Wed/Food for Thought
Thu/Madeline Cooks
Fri/Frugal Gourmet
Mon/Great Chefs of Chicago
Tue/Yan Can Cook
Ⓦ Wed/**Movie:** Roadhouse 66
Thu/**Movie:** Alley Cat
Fri/**Movie:** Phar Lap
Mon/**Movie:** Rubber Tarzan
Tue/**Movie:** The Mysterious Stranger

3:30
⑤ She-Ra
⑪ The Transformers
⑬ Wed/This Old House
Thu/Cats & Dogs (cc)
Fri/Victory Garden
Mon/All New This Old House (cc)
Tue/A House for All Seasons
Ⓗ Fri/**Movie:** The Brass Ring

4:00
② Quincy
④ Love Connection (except Thu)
⑤ He-Man
⑦ Sale of the Century
⑨ Vega$
⑪ G.I. Joe
⑬ Sesame Street (cc)
Ⓗ Wed, Tue/Dot and the Bunny
Thu/Mystery at Fire Island
Mon/Summer Switch
Ⓢ Wed/The Other Facts of Life
Thu/Jenny and Me
Fri/Home From Far
Mon/**Movie:** Danny
Tue/**Movie:** The Secret of NIMH

4:30
④ People's Court
⑤ Thundercats
⑦ Jeopardy
⑪ Private Benjamin
㉛ World TV Presents (Chinese programming)
Ⓢ Thu/I Own the Racecourse
Fri/**Movie:** The Secre of NIMH
Ⓦ Wed/**Movie:** Rubber Tarzan
Thu/**Movie:** The Brass Ring
Mon/**Movie:** The Secret of NIMH
Tue/**Movie:** Man's Castle

5:00
② ⑦ News
④ Live at Five
⑤ Charlie's Angels
⑨ Police Woman
⑪ Eight Is Enough
⑬ Everybody's Here
Ⓗ Thu/Dorothy in the Land of Oz
Fri/Sisters in the Name of Love
Mon/America Undercover: And the Pursuit of Happiness
Ⓢ Wed/A Man From Button Willow
Ⓦ Fri/**Movie:** The Secre of NIMH

5:30
⑬ Reading Rainbow (cc)
㉛ Wed/Everything Else
Thu/Black Viewpoint
Fri/Media Arts Magazine
Mon/Insight
Tue/Focus on Women
Ⓗ Wed/**Movie:** Braingames
Thu/**Movie:** Cannonball Run II (cc)
Tue/**Movie:** Starman
Ⓢ Mon/Home From Far
Tue/Jenny and Me

5:45
㉛ News From City Hall

Weeknights, July 16–18 and 21–22

WED., JULY 16

:00
4 7 News
Three's Company
Hart to Hart
Gimme a Break
New Jersey Network News
Movie: Trancers (cc)
Movie: Rocky

:30
M*A*S*H
Benson
Nightly Business Report
Doctor Who
The Concert Stages of Europe

7:00
4 7 News
Special: Goodwill Games (concludes at 10)
$100,000 Pyramid
The Jeffersons
This Old House (cc)
Nightly Business Report
S The Honeymooners . . . The Lost Episodes (cc)

7:30
2 Wheel of Fortune
4 New Newlywed Game
7 Entertainment Tonight
9 Million Dollar Chance of a Lifetime
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report
H Not *Necessarily* the News

8:00
2 Foley Square
4 Highway to Heaven
7 MacGyver (cc)
9 News
11 **Movie:** Body Heat (1980). William Hurt.
21 National Geographic Special: Land of the Tiger (cc)
31 Video Music Box
H **Movie:** A Soldier's Story (cc)
N **Movie:** Oskar Schindler
S Brothers (cc)
W **Movie:** Best Defense

8:30
2 Charlie & Co.
9 Family Feud
13 You Gotta Have Art
S Bizarre '86 (cc)

9:00
2 Airwolf
4 Gimme a Break
7 Hardcastle and McCormick (cc)
9 **Movie:** Tobruk (1967). Rock Hudson. Standard W. W. II actioner containing much social commentary; well-mounted production, but tends to drag in the second half.
13 Wolf Trap Presents the Kirov: Swan Lake
21 Comrades (cc)
31 Moments in Time
S **Movie:** Prizzi's Honor

9:30
4 You Again?

10:00
2 West 57th
4 St. Elsewhere
5 11 News
7 Hotel
21 Water, Birth, the Planet Earth
31 Right to Know
H **Movie:** The Man With One Red Shoe (cc)
N **Movie:** My First Wife
W **Movie:** Beverly Hills Cop

10:30
11 News
31 Doctor Who

11:00
2 4 7 News
5 M*A*S*H
9 Hangin' In
11 Odd Couple
21 Yes Minister

11:30
2 T. J. Hooker
4 Tonight Show
5 Mission: Impossible
7 Nightline
9 Bizarre
11 The Honeymooners
13 **Movie:** The Killing Floor (1982). Damien Leake.
21 Nightly Business Report (cc)
S **Movie:** The Final Terror

11:40
H **Movie:** Prizzi's Honor (cc)

11:45
W **Movie:** Hot Pursuit

12 MIDNIGHT
7 Headline Chasers
9 Merv Griffin Show
11 Star Trek
21 Long Island Report
N **Movie:** Pygmalion

12:30
4 David Letterman
5 **Special:** Goodwill Games (concludes at 1:30 a.m.)
7 Eye on Hollywood

12:40
2 **Movie:** The Good Guys and the Bad Guys (1969). Robert Mitchum.

12:55
S **Movie:** Footloose (cc)

1:00
7 **Movie:** The Wild Party (1975). James Coco, Raquel Welch. Welch gives one of her finest performances in this film loosely based on the Fatty Arbuckle scandal of the 1920s.
9 Joe Franklin Show
11 Comedy Break
W **Movie:** Over the Brooklyn Bridge

1:30
4 11 News
5 Comedy Tonight

1:55
H **Movie:** Trancers (cc)

2:00
2 News
4 Price Is Right
5 **Movie:** Elizabeth the Queen (1939). Bette Davis, Errol Flynn. Davis is brilliant in this colorful costume drama of the famous queen who battles her lover for power.
9 **Movie:** Wake Island (1942). Robert Preston.
11 Life and Times of Grizzly Adams

2:30
4 Ben Casey

2:45
S Parker Adderson, Philosopher

2:55
7 Hollywood Close-up

3:00
11 Emergency One
W **Movie:** Rocky

3:15
H **Movie:** The Deep

3:30
4 Ben Casey

3:45
S The Honeymooners . . . The Lost Episodes (cc)

4:00
9 Joe Franklin Show
11 Kung Fu

4:15
5 Get Smart

4:30
4 Here's Lucy

5:00
4 Here's Lucy
9 News
11 One Step Beyond
S The Concert Stages of Europe

5:20
H Not *Necessarily* the News

5:30
4 Here's Lucy
7 Morning Stretch
11 News
S **Movie:** Sword of the Valiant

THU., JULY 17

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News
S **Movie:** It Happened at the World's Fair
W **Movie:** Sinbad the Sailor

6:30
5 M*A*S*H
11 Benson
13 Nightly Business Report (cc)
21 Doctor Who

7:00
2 4 7 News
5 **Special:** Goodwill Games (concludes at 10)
9 $100,000 Pyramid
11 The Jeffersons
13 Food for Thought: Dining in France
21 Nightly Business Report

7:30
2 Wheel of Fortune
4 New Newlywed Game
7 Entertainment Tonight
9 Million Dollar Chance of a Lifetime
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report
H **Movie:** Meatballs Part II (cc)

8:00
2 Crazy Like a Fox
4 Cosby Show
7 Ripley's Believe It or Not!
9 News
11 **Movie:** The Incredible Shrinking Woman (1981). Lily Tomlin. Disappointing comedy that has Tomlin portraying a suburban housewife who inhales domestic chemicals and begins to shrink; Tomlin deserves better!
21 Wild America (cc)
31 Video Music Box
N **Movie:** Man of Flowers
S **Movie:** Until September
W **Movie:** Nighthawks

8:30
4 Family Ties
9 **Baseball:** Mets vs. Houston (concludes at 11)
13 Currents
21 This Old House (cc)

9:00
2 **Movie:** Silence of the Heart (1984). Mariette Hartley. When a teenager commits suicide, his shattered family is forced to face the truth about the tragedy.
4 Cheers
7 The Colbys
13 Comrades
21 Mystery!: Shades of Darkness (cc)
31 Anita Ellis: For the Record
H **Movie:** Mad Max Beyond Thunderdome (cc)

9:30
4 Night Court
31 Bobby Floyd: Aggregate

10:00
4 Hill Street Blues
5 11 News
7 20/20
13 The Immigrant Experience: West of Hester Street
21 The Pallisers
31 On Our Own
N **Movie:** Spetters
S The Honeymooners . . . The Lost Episodes (cc)
W **Movie:** 1984

10:30
11 News
31 Doctor Who

11:00
2 4 7 News
5 M*A*S*H
9 Hangin' In
11 Odd Couple
13 Mystery!: Shades of Darkness
21 Butterflies
H Tina Turner: Private Dancer
S **Movie:** Mask (cc)

11:30
2 Night Heat
4 Tonight Show
5 Mission: Impossible
7 Nightline
9 Bizarre
11 The Honeymooners
21 Nightly Business Report

11:45
W **Movie:** The Dancers

12 MIDNIGHT
7 Headline Chasers
9 Merv Griffin Show
11 Star Trek
13 Masterpiece Theatre: The Flame Trees of Thika (cc)
21 Long Island Report
H **Movie:** Night Patrol (cc)
N **Movie:** The Confession

12:30
4 David Letterman
5 **Special:** Goodwill Games (concludes at 1:30 a.m.)
7 Eye on Hollywood

12:40
2 **Movie:** The Ripoff (1979). Lee Van Cleef.

1:00
7 **Movie:** The Lolly-Madonna War (1973). Rod Steiger. Boring drama in which a feud erupts between two backwoods families; overacting galore and Steiger is completely wasted!
9 Joe Franklin Show
11 Comedy Break

1:05
S **Movie:** Felicity

1:15
W **Movie:** Secret Admirer

1:30
4 11 News
5 Comedy Tonight
H **Movie:** St. Elmo's Fire (cc)

2:00
2 News
4 Price Is Right
5 Star Search
9 **Movie:** Corvette K-225 (1943). Randolph Scott.
11 Emergency One

2:30
4 Ben Casey
S **Movie:** Deathstalker

3:00
5 **Movie:** The Shuttered Room (1966). Gig Young.
11 Lifestyles of the Rich and Famous

3:25
H **Movie:** Girls of the White Orchid

3:30
4 Ben Casey

4:00
9 Joe Franklin Show
11 Kung Fu
S **Movie:** Until September

4:30
4 Here's Lucy

4:45
5 Get Smart

5:00
4 Here's Lucy
9 News
11 One Step Beyond

5:05
H **Movie:** Cannonball Run II

5:30
4 Here's Lucy
7 Morning Stretch
11 News

FRI., JULY 18

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News
H **Movie:** Mask (cc)
S **Movie:** Something Wicked This Way Comes

6:30
5 M*A*S*H
11 Benson
13 Nightly Business Report (cc)
21 Doctor Who
W **Movie:** The Heavenly Kid

7:00
2 4 7 News
5 **Special:** Goodwill Games (concludes at 10)
9 $100,000 Pyramid
11 The Jeffersons
13 Sneak Previews
21 Nightly Business Report

7:30
2 Wheel of Fortune
4 New Newlywed Game
7 Entertainment Tonight
9 Million Dollar Chance of a Lifetime
11 **Baseball:** Yankees vs. Chicago White Sox (concludes at 10)
13 MacNeil/Lehrer NewsHour
21 Long Island Report

8:00
2 Twilight Zone
4 Knight Rider
7 Webster (cc)
9 News
21 31 Washington Week in Review
H **Movie:** Ghostbusters (cc)
N **Movie:** The Cars That Eat People
S **Movie:** Mad Max Beyond Thunderdome (cc)
W **Movie:** St. Elmo's Fire

8:30
7 Mr. Belvedere
9 **Baseball:** Mets vs. Houston (concludes at 11)
13 21 31 Wall Street Week

9:00
2 **Movie:** The Thing (1982). Kurt Russell, Richard Dysart. Remake of the 1951 film about an Antartica outpost which is terrorized by an alien organism; good special effects.
4 Miami Vice
7 Mr. Sunshine
13 *Great Performances:* Taking My Turn
21 **Movie:** Scarlet Street (1945). Edward G. Robinson. Excellent study of guilt and damnation as a quiet bookkeeper is pulled into a world of crime by a seductive woman; Robinson is great!

SOLUTIONS TO LAST WEEK'S PUZZLES

J	U	S	T	A	S	W	E	L	L	■	K	N	O	W
A	■	A	■	T	■	E	■	U	■	■	■	A	■	A
Y	O	D	E	L	■	L	I	N	K	L	A	T	E	R
S	■	D	■	O	■	L	■	G	■	A	■	U	■	D
■	■	L	I	G	H	T	F	I	N	G	E	R	E	D
S	■	E	■	G	■	O	■	■	■	G	■	A	■	U
P	O	R	T	E	N	D	S	■	M	I	L	L	E	T
E	■	■	■	R	■	O	■	B	■	N	■	■	■	I
C	L	O	C	H	A	■	Q	U	A	G	M	I	R	E
T	■	U	■	E	■	■	■	T	■	B	■	N	■	S
A	N	T	I	A	P	A	R	T	H	E	I	D	■	■
C	■	I	■	D	■	■	■	R	■	H	■	I	■	L
L	A	N	D	S	C	A	P	E	■	I	M	A	G	O
E	■	G	■	■	■	■	■	S	■	N	■	N	■	O
S	O	S	O	■	R	A	I	S	E	D	C	A	I	N

M	O	R	T	I	S	E	■	S	P	A	W	N	■	A	L	I	G	N	■	■
A	R	E	A	R	U	G	■	E	L	M	A	N	■	L	I	N	E	A	R	■
S	C	A	L	E	S	Y	L	L	A	B	L	E	■	E	V	E	R	T	E	D
■	■	L	E	N	A	P	E	■	I	L	K	■	C	R	Y	■	M	A	G	I
D	I	I	■	I	N	T	E	R	N	E	■	T	O	T	■	G	A	L	E	N
A	N	Z	A	C	■	I	D	E	■	D	A	H	L	■	B	O	N	I	N	G
I	C	E	R	■	N	A	S	A	L	■	T	E	A	V	A	R	I	E	T	Y
S	A	R	A	C	E	N	■	C	E	D	E	D	■	A	L	E	C	■	■	■
■	■	■	L	A	U	G	H	T	E	R	S	O	U	N	D	■	Y	O	L	K
T	O	O	■	E	R	O	E	S	■	A	T	T	N	■	■	■	E	V	I	L
H	O	M	I	N	I	D	S	■	I	U	S	■	F	I	R	E	S	I	D	E
I	N	A	T	■	■	■	S	I	N	G	■	D	I	R	E	R	■	D	O	E
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H	E	L	M	■	G	A	P	■	A	B	T	■	A	T	E	A	S	E	■	■
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TELEVISION

㉛ Masterpiece Theatre: The Flame Trees of Thika (Part II)

9:30
⑦ Comedy Special (cc)

10:00
④ Stingray
⑤ ⑪ News
⑦ Love Boat (cc)
㉛ Newsview
Ⓗ **Movie:** The Razor's Edge (cc)
Ⓝ **Movie:** Quartermass II
Ⓢ Aretha!
Ⓦ **Movie:** Malibu Express

10:30
⑪ News
⑬ Little Mike
㉑ The Moviemakers
㉛ Doctor Who

11:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Hangin' In
⑪ Odd Couple
⑬ The Best of Britain's Fourth Channel—The Disappearance of Harry
㉑ Fawlty Towers
Ⓢ **Movie:** The Initiation

11:30
② **Movie:** It Lives Again (1978). Kathleen Lloyd.
④ Tonight Show
⑤ Mission: Impossible
⑦ Nightline
⑨ **Movie:** Robot Monster (1953). George Nader.
⑪ The Honeymooners
㉑ Nightly Business Report

11:45
Ⓦ **Movie:** Young Girls Do

12 MIDNIGHT
⑦ New York Hot Tracks
⑪ Star Trek
㉑ Long Island Report
Ⓝ **Movie:** Straight Through the Heart

12:15
Ⓗ Not *Necessarily* the News

12:30
④ Friday Night Videos
⑤ **Special:** Goodwill Games (concludes at 1:30 a.m.)

12:45
Ⓗ **Movie:** The Rosebud Beach Hotel
Ⓢ **Movie:** Terminal Choice

1:00
⑨ Joe Franklin Show
⑪ Comedy Break
Ⓦ **Movie:** Tightrope

1:28
② **Movie:** The Odd Couple (1968). Jack Lemmon, Walter Matthau. Hilarious comedy dealing with the conflict between a neat man and his sloppy roommate; Matthau and Lemmon are superb.

1:30
⑤ Comedy Tonight
⑦ Eye on Hollywood
⑪ News

2:00
④ News
⑤ **Special:** Coors Concert
⑦ **Movie:** The Fall of the House of Usher (1960). Vincent Price.
⑨ **Movie:** O.S.S. (1946). Alan Ladd.
⑪ Life and Times of Grizzly Adams

2:10
Ⓗ Sisters in the Name of Love

2:30
④ Price Is Right
Ⓢ **Movie:** High School U.S.A.

3:00
④ Music City USA
⑤ **Movie:** Bullets or Ballots (1936). Edward G. Robinson. Good gangster film with Robinson pretending to leave the police force in order to crack a city mob ring; strong tough-guy performance by Robinson.
⑪ Emergency One
Ⓦ **Movie:** The Secret of NIMH

3:10
Ⓗ **Movie:** Mask (cc)

3:30
④ Hit City

3:40
⑦ Headline Chasers

3:47
② Newmakers

4:00
④ Ben Casey
⑨ Joe Franklin Show
⑪ Kung Fu

4:15
Ⓢ Any Friend of Nicholas Nickleby Is a Friend of Mine

4:17
② **Movie:** Escape From Colditz (1972). Robert Wagner.

5:00
④ Here's Lucy
⑨ News
⑪ U.S. Farm Report

5:15
Ⓗ Video Jukebox
Ⓢ Aretha!

5:30
④ Here's Lucy
⑨ ⑪ News

MON., JULY 21

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Network News
Ⓢ **Movie:** Sword of the Valiant
Ⓦ **Movie:** Phar Lap

6:30
⑤ Too Close for Comfort
⑪ Benson
⑬ Nightly Business Report
㉑ Doctor Who
Ⓗ **Movie:** The Man With One Red Shoe (cc)

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ Victory Garden
㉑ Nightly Business Report

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ P.M. Magazine
⑦ Entertainment Tonight
⑨ Million Dollar Chance of a Lifetime
⑪ News
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
② Scarecrow & Mrs. King
④ Valerie
⑤ **Movie:** Mad Max (1980). Mel Gibson.
⑦ **Baseball:** TBA (concludes at 11)
⑨ News
⑪ **Movie:** Cat People (1982). Malcolm McDowell.
㉑ River Journeys (cc)
㉛ Video Music Box
Ⓗ **Movie:** Steel
Ⓝ **Movie:** A Man When He Is a Man
Ⓢ **Movie:** Iceman
Ⓦ **Movie:** Streamers

8:30
④ Amazing Stories
⑨ Family Feud
⑬ Adam Smith's Money World

9:00
② **Special:** Miss Universe Pageant
④ **Movie:** The Sender (1982). Shirley Knight.
⑨ **Movie:** The Benny Goodman Story (1955). Steve Allen, Donna Reed.
⑬ American Masters
㉑ Nature of Things
㉛ Club Date: Cal Tjader Quartet

9:06
Ⓝ **Movie:** The Ties That Bind

9:30
㉛ Club Date: Milt Jackson

10:00
⑤ ⑪ News
⑬ The Best of Britain's Fourth Channel—Mighty Moment From World History
㉑ National Geographic Special: Land of the Tiger (cc)
㉛ Alive From Off Center (Part IV)
Ⓗ **Movie:** Lovelines (cc)
Ⓝ **Movie:** Diary of a Lost Girl
Ⓢ **Movie:** Prizzi's Honor
Ⓦ **Movie:** Mask

10:30
⑪ News
㉛ Doctor Who

11:00
② ④ ⑦ News
⑤ M*A*S*H
⑪ Odd Couple
㉑ Good Neighbors

11:30
② Magnum, P.I.
④ Best of Carson
⑤ Mission: Impossible
⑦ Nightline
⑨ Hangin' In
⑪ The Honeymooners
㉑ Nightly Business Report

11:40
Ⓗ America Undercover: And the Pursuit of Happiness

12 MIDNIGHT
⑦ Headline Chasers
⑨ Merv Griffin Show
⑪ Star Trek
⑬ Rockschool
㉑ Long Island Report
Ⓝ **Movie:** Man of Flowers
Ⓦ **Movie:** Silk, Satin, and Sex

12:15
Ⓢ **Movie:** Dreamscape

12:30
④ David Letterman
⑤ Comedy Tonight
⑦ Eye on Hollywood

12:40
② **Movie:** Ohms (1980). Ralph Waite.

1:00
⑤ Naked City
⑦ **Movie:** Mustang Country (1976). Joel McCrea.
⑨ Joe Franklin Show
⑪ Comedy Break

1:15
Ⓗ **Movie:** Over the Brooklyn Bridge
Ⓦ **Movie:** Malibu Express

1:30
④ ⑪ News

2:00
② News
④ Price Is Right
⑤ **Movie:** Curse of the Living Corpse (1964). Roy Scheider.
⑨ **Special:** U.F.O. Exclusive
⑪ **Movie:** Is Paris Burning? Leslie Caron.
Ⓢ **Movie:** The Final Terror

2:30
④ Ben Casey

3:00
Ⓦ **Movie:** Streamers

3:05
Ⓗ **Movie:** The Man With the Red Shoe (cc)

3:30
④ Ben Casey
Ⓢ **Movie:** The Last Fight

3:47
⑤ Get Smart

4:00
⑨ Joe Franklin Show

4:30
④ Here's Lucy

4:45
Ⓗ **Movie:** Night Patrol

5:00
④ Here's Lucy
⑨ News
⑪ One Step Beyond
Ⓢ **Movie:** Danny

5:30
④ Here's Lucy
⑦ Morning Stretch
⑪ News

TUE., JULY 22

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Network News
Ⓢ **Movie:** Mae West
Ⓦ **Movie:** Rocky

6:30
⑤ Too Close for Comfort
⑪ Benson

Nightly Business
port
Doctor Who

0
❹ ❼ News
M*A*S*H
$100,000 Pyramid
The Jeffersons
Profiles of Nature
Nightly Business
port

30
Wheel of Fortune
New Newlywed Game
P.M. Magazine
Entertainment
onight
Baseball: Mets vs.
incinnati (concludes at
)
Baseball: Yankees vs.
xas (concludes at 10)
MacNeil/Lehrer
ewsHour
Long Island Report
Not *Necessarily* the
lovies

00
Simon & Simon
A-Team

❺ **Movie:** On Golden Pond (1981). Henry Fonda, Katharine Hepburn. A touching drama about an elderly couple trying to cope with aging; Oscar-winning peformances by Fonda and Hepburn in this must-see film.
❼ Who's the Boss? (cc)
㉑ Nature (cc)
㉛ Video Music Box
Ⓗ **Movie:** Protocol (cc)
Ⓝ **Movie:** Richard III
Ⓢ **Movie:** Love Child
Ⓦ **Movie:** Mad Max Beyond Thunderdome

8:30
❼ Growing Pains (cc)
⓭ Innovation

9:00
❷ Magnum, P.I.
❹ Hunter
❼ Moonlighting (cc)
⓭ Water, Birth, the Planet Earth
㉑ Masterpiece Theatre: The Flame Trees of Thika (cc)
㉛ Mystery!: Agatha Christie's Crime I

10:00
❷ The Equalizer
❹ 1986
❺ ❾ ⓫ News
❼ Spenser: For Hire (cc)
⓭ The Spanish Civil War
㉑ The Sandbaggers
㉛ Presente
Ⓗ **Movie:** Trancers (cc)
Ⓢ **Movie:** Mad Max Beyond Thunderdome
Ⓦ **Movie:** Tightrope

10:30
⓫ News
㉛ Doctor Who

10:45
Ⓝ **Movie:** Straight Through the Heart

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Hangin' In
⓫ Odd Couple
⓭ Intercom
㉑ Bless Me Father

11:30
❷ Simon & Simon
❹ Tonight Show
❺ Mission: Impossible
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Nightly Business Report
Ⓗ **Movie:** Mask (cc)

12 MIDNIGHT
❼ Headline Chasers
❾ Merv Griffin Show
⓫ Star Trek
⓭ SCTV
㉑ Long Island Report
Ⓢ **Movie:** The River Rat
Ⓦ **Movie:** Prisoner of Paradise

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
Ⓝ **Movie:** The Cars That Eat People

12:40
❷ **Movie:** The Deerslayer (1978). Steve Forrest.

1:00
❺ Naked City
❼ **Movie:**The Big Game (1972). Stephen Boyd.
❾ Joe Franklin Show
⓫ Comedy Break

1:15
Ⓦ **Movie:** Roadhouse 66

1:30
❹ ⓫ News

1:35
Ⓗ **Movie:** Prizzi's Honor

1:40
Ⓢ **Movie:** Until September

2:00
❷ News
❹ Price Is Right
❺ **Movie:** The Bobo (1967). Peter Sellers.
❾ **Special:** U.F.O.'s
⓫ **Movie:** An American Dream (1966). Stuart Whitman.

2:30
❹ Ben Casey

3:00
Ⓦ **Movie:** Tightrope

3:25
Ⓢ **Movie:** Terminal Choice

3:30
❹ Ben Casey

3:50
Ⓗ **Movie:** The Rosebud Beach Hotel

4:00
❾ Joe Franklin Show
⓫ Kung Fu

4:14
❺ Get Smart

4:30
❹ Here's Lucy

5:00
❹ Here's Lucy
❾ News
⓫ One Step Beyond (cc)

5:10
Ⓢ **Movie:** The Secret of NIMH

5:15
Ⓗ **Movie:** Cloak and Dagger (cc)

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

Weekend, July 19–20

SAT., JULY 19

:00
Sonrisas
Young Edition
David Toma Show
It's Your Business
Daryl Hall and John
ates—The Liberty
oncert

:30
Patchwork Family
Lorne Greene's New
ilderness
World Tomorrow
Hee Haw
Face-off
Josie and the Pussycats
Movie: *Footloose (cc)*

:00
Hickory Hideout
Terrahawks
Davey and Goliath
New Jersey People
Mask
Enchanted Journey

:30
Kidsworld
Cliffwood Kids
Wonderama
Kids, Incorporated
News
Mask

:00
The Wuzzles
Snorks
Popeye
Pink Panther and Sons
Straight Talk
Little Rascals
Adam Smith's Money
World

8:30
❷ Berenstain Bears
❹ Gummi Bears
❺ Rainbow Brite
❼ The Littles (cc)
⓫ FTV
⓭ Wall Street Week
Ⓗ **Movie:** The Woman in Red (cc)
Ⓢ **Movie:** Lucky Night

9:00
❷ Jim Henson's Muppets, Babies, and Monsters
❹ Smurfs
❺ Popples
❼ Bugs Bunny/Looney Tunes Comedy Hour
❾ Everybody's Money Matters
⓫ **Movie:** Sherlock Holmes and the Scarlet Claw (1944). Basil Rathbone.
⓭ Washington Week in Review (cc)
Ⓦ **Movie:** The Mysterious Stranger

9:30
❺ Ulysses
⓭ John McLaughlin: One-on-One (cc)
㉛ On Our Own

10:00
❷ Hulk Hogan's Rock 'n' Wrestling!
❺ Wonder Woman
❼ Laff-a-Lympics (cc)
❾ Solid Gold
⓭ Can Anybody Hear Me?
㉛ Body Electric
Ⓗ **Movie:** Skokie
Ⓢ **Movie:** Come Fly With Me

10:30
❹ Punky Brewster
❼ Galactic Guardians
⓫ Puttin' On the Hits
㉛ Reading Rainbow
Ⓦ **Movie:** Man's Castle

11:00
❷ Richie Rich
❹ Alvin
❺ Check It Out
❼ American Bandstand
❾ Wrestling
⓫ Soul Train
⓭ Tony Brown's Journal
㉛ Secret City

11:30
❷ Dungeon and Dragons
❹ Kidd Video
❺ Ted Knight Show
⓭ Open Mind
㉛ Why in the World

12 NOON
❷ Pole Position
❹ Mr. T
❺ **Special:** Goodwill Games (concludes at 6 p.m.)
❼ **Golf:** British Open (concludes at 2)
❾ Whiz Kids
⓫ Wrestling
⓭ The Immigrant Experience
㉑ Gourmet Cooking (cc)
㉛ Video Music Box
Ⓗ **Movie:** Nightwing
Ⓢ **Movie:** The Man With One Red Shoe (cc)
Ⓦ **Movie:** Dreamscape

12:30
❷ Charlie Brown and Snoopy Show
❹ Spiderman and His Amazing Friends
㉑ This Old House (cc)

1:00
❷ Kidsworld
❹ **Baseball:** Los Angeles vs. St. Louis or Philadelphia vs. Cincinnati (concludes at 4)
❾ **Movie:** Centennial (1985). Richard Chamberlain, Robert Conrad. (concludes at 5)
⓫ **Movie:** Exorcist II: The Heretic (1977). Linda Blair, Richard Burton.
⓭ The Spanish Civil War
㉑ Kathy's Kitchen
㉛ Heart of the Dragon

1:30
❷ Kidsworld II
㉑ Frugal Gourmet

2:00
❷ **Movie:** Territorial Men (1976). Ron Sable.
❼ New York Hot Tracks
⓭ American Masters
㉑ Victory Garden
㉛ World TV Presents (Chinese programming)
Ⓗ **Movie:** High School U.S.A. (cc)
Ⓢ **Movie:** A Private History of a Campaign That Failed
Ⓦ **Movie:** Oxford Blues

2:30
㉑ Magic of Oil Painting

3:00
❼ **Movie:** The Raiders (1963). Robert Culp.
⓫ Star Games
⓭ National Geographic Special: Ballad of the Irish Horse (cc)
㉑ Cats & Dogs (cc)

3:30
㉑ Motorweek
Ⓢ It's Showtime

4:00
❷ **Movie:** Who Is the Black Dahlia? (1975). Efrem Zimbalist Jr.
❹ **Baseball:** Toronto vs. California or Yankees vs. Chicago White Sox (concludes at 7)
⓫ Dance Fever
⓭ Drive to Win
㉑ Rod and Reel
㉛ World Chronicle
Ⓗ **Movie:** Streets of Fire
Ⓢ **Movie:** The River Rat
Ⓦ **Movie:** The Ex–Mrs. Bradford

4:30
❼ Wide World of Sports
⓫ Puttin' On the Hits
⓭ Innovation: Diabetes
㉑ This Old House (cc)
㉛ Cambridge Forum Presents

5:00
❾ Black Sheep Squadron
⓫ Fame
⓭ Nova
㉑ German Professional Soccer
㉛ All About TV

5:30
㉛ Cityscope

6:00
❷ The People
❺ What's Happening Now?
❼ News
❾ Wrestling
⓫ Star Trek
⓭ Nature
㉑ Innovation
㉛ Modern Maturity
Ⓗ **Movie:** The Woman in Red (cc)
Ⓢ **Movie:** Footloose (cc)
Ⓦ **Movie:** Cloak & Dagger

6:30
❷ ❼ News
❺ Small Wonder
㉑ Bodywatch
㉛ Eye on Dance

7:00
❷ ❾ News
❹ Strictly Business
❺ **Special:** Goodwill Games (concludes at 10)
❼ It's a Living
⓫ The Jeffersons
⓭ Newton's Apple
㉑ Nature
㉛ Ask Congress

7:30
❷ Up Front With Joan Collins
❹ Fight Back
❼ New York Views
❾ In Search Of
⓫ At the Movies
⓭ Wild America
㉛ John McLaughlin: One-on-One
Ⓗ **Boxing:** Tim Witherspoon vs. Frank Bruno (live)

8:00
❷ Maggie
❹ Facts of Life
❼ Different Strokes
❾ **Movie:** Marx Brothers at the Circus (1939). The Marx Brothers. The zany brothers save a circus from bankruptcy; not one of their better comedies, but still worth watching.
⓫ **Movie:** King Kong (1976). Jessica Lange, Jeff Bridges. Lange made her film debut in this poor remake of the 1933 classic; outstanding *special effects steal the show!*
⓭ The Great Space Race
㉑ Good Neighbors
㉛ Tonight at Ferlinghetti
Ⓢ The Paper Chase: The Graduation Year—Suppressed Desires
Ⓦ **Movie:** Pale Rider

8:05
Ⓝ **Movie:** Soldier of Orange

8:30
❹ She's With Me
❼ Benson
㉑ Bless Me Father
㉛ Looking East

9:00
❷ **Movie:** High Anxiety (1977). Mel Brooks, Cloris Leachman. Good, funny spoof of Hitchcock films with Brooks playing a psychiatrist who is the new head of a sanitarium.
❹ Golden Girls
❼ **Movie:** When She Says No (1984). Kathleen Quinlan.
⓭ Mystery!: Shades of Darkness
㉑ Yes Minister
㉛ Hello Jerusalem
Ⓗ **Movie:** Heaven Help Us
Ⓢ **Movie:** The Man With One Red Shoe (cc)

9:30
❹ Me and Mrs. C
㉑ Butterflies

10:00
❹ Crazy Dan
❺ News
❾ Wrestling
⓭ Film on Film: The Horror of It All
㉑ **Movie:** The Great Victor Herbert (1939). Mary Martin.
㉛ Alive From Off Center (Part III)
Ⓦ **Movie:** Dreamscape

10:30
❺ Black News
⓫ News
㉛ Concert in the Sky

10:45
Ⓝ **Movie:** Almost You

11:00
❷ ❹ ❼ News
❺ **Movie:** The Glass House (1972). Vic Morrow, Alan Alda. Compelling drama about the power struggles among the inmates of a state prison; strong performance by Morrow.
❾ Jackie Gleason Show
⓫ Tales of the Darkside
⓭ **Movie:** Frankenstein (1931). Boris Karloff.

TELEVISION

Ⓗ Not *Necessarily* the Movies
Ⓢ **Movie:** Pale Rider (cc)

11:30
Saturday Night Live
News
Movie: Alice, Sweet Alice (1977). Linda Miller, Brooke Shields.
The Honeymooners
Comedy Tonight V
Ⓗ **Movie:** Prizzi's Honor

11:45
MTV Top 20 Video Countdown
Movie: Scandalous (1984). Robert Hays.
Ⓦ **Movie:** L'Amour

12 MIDNIGHT
Dempsey & Makepeace
Alive From Off Center

12:30
Ⓝ **Movie:** Monika

12:45
Movie: The Girl in the Empty Grave (1977). Andy Griffith.

1:00
Ghost Story
Special: Goodwill Games (concludes at 2 a.m.)
Twilight Zone
Ⓢ **Movie:** Surf II
Ⓦ **Movie:** Oxford Blues

1:30
Movie: Farewell, My Lovely (1975). Robert Mitchum. Mitchum is very good as Philip Marlowe in this third version of the Raymond Chandler novel.
News

1:35
Movie: Marilyn (1963). Rock Hudson. Excellent documentary, narrated by Hudson, on the life and career of Monroe; contains great film clips of some of her best performances!
Ⓗ **Movie:** Neighbors

2:00
This Week in Country Music
Movie: The Great White Hope (1970). James Earl Jones, Jane Alexander. Jones gives a bravura performance as Jack Johnson, the first black heavyweight boxing champ; strong depiction of white bigotry and an outstanding performance by Alexander.
At the Movies

2:30
Ben Casey
Movie: That's My Boy (1951). Dean Martin.
Ⓢ **Movie:** The River Rat

2:48
News

3:00
Ⓦ **Movie:** Pale Rider

3:25
Ⓗ **Movie:** Steets of Fire (cc)

3:30
Movie: Dressed to Kill (1946). Basil Rathbone.
Movie: No Name on the Bullet (1959). Audie Murphy. Offbeat Western that boasts a fine performance by Murphy.

3:33
❷ **Movie:** Remember (1970). Vince Edwards.

4:10
Ⓢ A Private History of a Campaign That Failed

4:30
⓫ One Step Beyond

5:00
❾ News
⓫ One Step Beyond

5:05
Ⓗ **Movie:** Heaven Help Us

5:30
❾ ⓫ News

SUN., JULY 20

6:00
❺ Black News
❾ In Depth
⓫ Insight
Ⓢ The Concert Stages of Europe

6:30
❷ Kidsworld
❹ Joy of Gardening
❺ Young Edition
❼ ⓫ Christopher Closeup
❾ New Jersey People
Ⓢ To Set Our House in Order

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Here's Lucy
❺ Hour of Power
❼ Faith for Today
❾ Face-off
⓫ Old Time Gospel Hour
Ⓗ **Movie:** The Cannonball Run
Ⓢ **Movie:** Mystery Mansion

7:30
❷ The People
❹ Funtastic World of Hanna-Barbera
❼ This Is the Life
❾ Meet the Mayors
⓭ Sesame Street (cc)

8:00
❷ Way to Go
❺ Jimmy Swaggart
❼ Insight
❾ News
⓫ Ever Increasing Faith

8:30
❷ For Our Times
❼ Tiempo
❾ It Is Written
⓭ Mister Rogers' Neighborhood

9:00
❷ Sunday Morning News
❹ Visiones
❺ Plastic Man
❼ World of Photography
❾ Oral Roberts
⓫ Josie and the Pussycats
⓭ Sesame Street (cc)
㉑ Nature of Things
Ⓗ Fraggle Rock (cc)
Ⓢ Faerie Tale Theatre: Aladdin and His Wonderful Lamp (cc)
Ⓦ **Movie:** Sinbad the Sailor

9:30
❹ Positively Black
❺ Leave It to Beaver
❼ Wild Kingdom
❾ Point of View
⓫ Jem
Ⓗ Fraggle Rock (cc)

10:00
❹ Essence
❺ **Special:** Buchanan High School
❼ America's Top Ten
❾ Sunday Mass
⓫ Super Sunday
⓭ Mister Rogers' Neighborhood
㉑ International TV
Ⓗ **Movie:** Meatballs Part II (cc)
Ⓢ **Movie:** Tex

10:30
❷ Face the Nation
First Estate: Religion in Review
Movie: The Three Stooges Go Around the World in a Daze (1963). The Three Stooges.
❼ **Golf:** British Open (concludes at 1:30 p.m.)
Meet the Mayors
Three Stooges
⓭ Wild America (cc)

11:00
❷ Wall Street Journal Report
❹ Meet the Press
❾ David Toma Show
⓫ FTV
⓭ Rockschool
㉑ About Tap
Ⓦ **Movie:** Teachers

11:30
❷ Newsmakers
❹ News 4orum
❾ World Tomorrow
⓫ **Movie:** The Time of Their Lives (1946). Bud Abbott, Lou Costello.
⓭ Soapbox
㉑ Tony Brown's Journal
Ⓗ **Movie:** Wild Rose

12 NOON
❷ **Movie:** Powderkeg (1970). Rod Taylor.
❹ McLaughlin Group
❺ **Special:** Goodwill Games (concludes at 6 p.m.)
❾ Hour of Power
⓭ Capitol Journal
㉑ Wall Street Week
Ⓢ The Paper Chase: The Graduation Year—Suppressed Desires

12:30
❹ Today in New York
⓭ Inside Albany
㉑ **Movie:** King of the Cowboys (1943). Roy Rogers, Smiley Burnette. They don't make 'em like this anymore—thank goodness!

1:00
Movie: Jungle Book (1942). Sabu.
❾ S.W.A.T.
This Week in Baseball
⓭ Firing Line
Ⓢ **Movie:** Ask Any Girl
Ⓦ **Movie:** Best Defense

1:30
❼ This Week With David Brinkley
⓫ **Baseball:** Yankees vs. Chicago White Sox (concludes at 4:30)
Ⓗ Sisters in the Name of Love

2:00
❷ **Movie:** The Lucifer Complex (1976). Robert Vaughn.
⓭ Symposium
㉑ Rockin' & Rollin' With Phil Spector
㉛ World TV Presents (Chinese programming)

2:30
Ebony/Jet Showcase
Ⓗ **Movie:** The Cannonball Run

3:00
Super Chargers
❼ Greatest Sports Legends
Baseball: Mets vs. Houston (concludes at 5:30)
Great Performances
㉑ European Journal
Kup's Show
Ⓢ Wrestlemania 2
Ⓦ **Movie:** Cannonball Run II

3:30
Exciting World of Speed and Beauty
Entertainment This Week
㉑ Ask Congress

4:00
❷ Sports Sunday
Fight Back
㉑ Inside Albany
㉛ Masterpiece Theatre: The Flame Trees of Thika (Part II)

4:30
❹ Sportsworld
❼ **Movie:** Tom Sawyer (1973). Jane Wyatt.
⓫ Good Times
⓭ Little Mike
㉑ Adam Smith's Money World
Ⓗ **Movie:** Trancers (cc)

5:00
⓫ Fame
⓭ Comrades
㉑ Moneymakers V
㉛ Mystery!: Shades of Darkness (Part I)
Ⓢ **Movie:** Mask (cc)
Ⓦ **Movie:** The Nightingale

5:30
❾ Phil Silvers
㉑ John McLaughlin: One-on-One

6:00
❷ ❹ ❼ News
❺ Kojak
❾ S.W.A.T.
⓫ **Movie:** Reckless (1984). Daryl Hannah.
⓭ Currents
㉑ Wild America (cc)
㉛ U.S. Nippon Newscope
Ⓗ **Movie:** Mad Max Beyond Thunderdome
Ⓦ **Movie:** The Last Starfighter

6:30
❷ ❹ ❼ News
⓭ Washington Week in Review
㉑ Profiles of Nature

7:00
❷ 60 Minutes
❹ Silver Spoons
❺ **Special:** Goodwill Games (concludes at 10)
❼ Disney Summer Classics (cc)
❾ Switch
⓭ Nature of Things
㉑ Austin City Limits
㉛ Japanese Theatre
Ⓢ Faerie Tale Theatre: Aladdin and His Wonderful Lamp (cc)

7:30
❹ Punky Brewster

8:00
❷ Murder, She Wrote
Alfred Hitchcock Presents
❼ **Movie:** Jaws (1975). Roy Scheider, Robert Shaw. Terrific film about a giant shark that attacks the shore of a New England community; Oscar-winning score, fabulous editing, and a great performance by Shaw.
❾ David Toma Show
⓫ Lifestyles of the Rich and Famous
⓭ National Audubon Society Special: Condor
㉑ **Movie:** Three Smart Girls Grow Up (1939). Deanna Durbin. Durbin sings her way into everybody's heart in this light comedy where she plays matchmaker to her sisters; too saccharine by today's standards, but her singing is still a delight!
Odyssey
Ⓗ Half a Lifetime
Ⓢ **Movie:** Beverly Hills Cop (cc)
Ⓦ **Movie:** Prizzi's Honor

8:05
Ⓝ **Movie:** High School Confidential!

8:30
❾ Face-off

9:00
❷ **Movie:** One Cooks, the Other Doesn't (1983). Joseph Bologna.
❹ **Movie:** Flight # 90: Disaster on the Potomac (1984). Richard Masur.
❾ New Jersey People
⓫ Love Boat
⓭ Masterpiece Theatre: The Flame Trees of Thika
㉛ Three Generations of the Blues
Ⓗ **Movie:** Pale Rider (cc)

9:30
❾ In Depth
㉑ The Moviemakers

10:00
❺ ⓫ News
❾ Straight Talk
⓭ SCTV
㉑ Mystery!: Shades of Darkness (cc)
㉛ A. B. Guthrie's Vanishing Paradise
Ⓝ **Movie:** My First Wife
Ⓢ The Frantics

10:30
❺ Sports Extra
⓫ Christian Science Monitor
⓭ Alive From Off Center
㉛ Tonight at Ferlinghetti
Ⓢ Brothers (cc)
Ⓦ **Movie:** Teachers

11:00
❷ ❹ ❼ News
❺ Taxi
❾ World Tomorrow
⓫ Odd Couple
⓭ Independent Focus
㉑ Fawlty Towers
Ⓗ Sisters in the Name of Love
Ⓢ **Movie:** Tex

11:30
❺ Star Search
❼ News
❾ Jackie Gleason Show
⓫ The Honeymooners
㉑ Comedy Tonight V

11:45
❷ ❼ Sports

12 MIDNIGHT
❷ Barnaby Jones
❹ George Michael's Sports Machine
❼ **Movie:** The Food of the Gods (1976). Marjoe Gortner.
❾ Jimmy Swaggart
⓫ Star Trek
㉑ Alive From Off Cente
Ⓗ **Movie:** Trancers (cc)
Ⓝ **Movie:** Oskar Schindler

12:30
❹ Fridays
❺ Naked City
Ⓦ **Movie:** Cannonball Run II

12:45
Ⓢ **Movie:** Still Smokin'

1:00
❷ Barnaby Jones
❾ **Movie:** Tea and Sympathy (1956). Deborah Kerr, John Kerr. Well-acted film about a sensitive school boy who is harassed by his schoolmates at prep school; interesting script, but it tends to avoid the gay issue which the story is really about.
⓫ Tales From the Darkside

1:20
Ⓗ **Movie:** Forced Vengeance

1:30
❹ **Movie:** It's a Wonderful Life (1947). James Stewart.
❺ David Susskind
⓫ News

1:40
❼ **Movie:** The Boy Whc Cried Werewolf (1973). Kerwin Mathews.

2:00
❷ News
⓫ Star Games

2:25
Ⓢ **Movie:** Into the Night (cc)

2:55
Ⓗ **Movie:** Mad Max Beyond Thunderdome

3:00
⓫ **Movie:** The Gong Show Movie (1980). Chuck Barris. Gon-n-n-n-g!

3:30
❾ **Movie:** Taza, Son of Cochise (1954). Rock Hudson.

4:00
❹ Visiones

4:25
Ⓢ The Paper Chase: The Graduation Year—Suppressed Desires

4:30
❹ First Estate: Religion in Review

4:45
Ⓗ Half a Lifetime (cc)

5:00
❹ ❾ News
⓫ One Step Beyond

5:15
Ⓢ Brothers (cc)

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

5:45
Ⓢ **Movie:** Mystery Mansion

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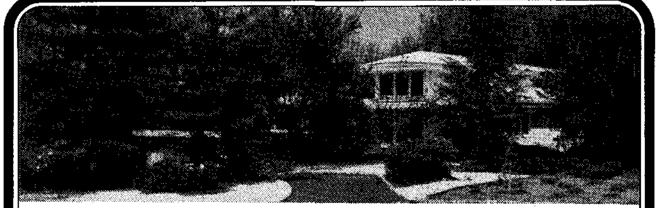

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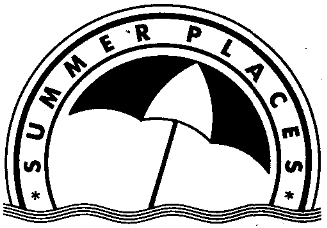

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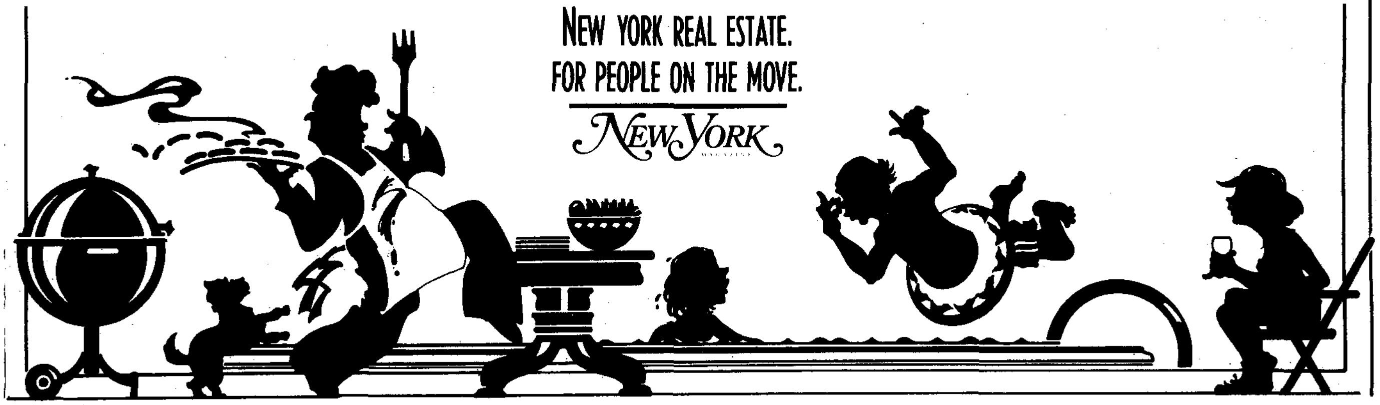
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Crestwood Limousine—Voted retailer of the month by Inside Retailing Magazine. Featuring large fleet of Lincoln Town Cars with 2-way radios. From Man., locals $10 min. Lag. 19-$21, JFK $28-$30, New. $33. Hourly $24/hour, out of town specials. Weddings too. Corp. accounts and reservations welcome. Stretch limos available. 718-657-1101, 1-800-34CREST.

Nice Guys Limo—We drive the driven! 24 hours. Amex. 212-244-1167.

East Sixty-Ninth Street Limousines
Travel in true style and comfort!
24 Hours. Amex. **212-772-7560.**

The Classified Ad—Sells your product or service. Especially when your ad appears every week in NEW YORK Magazine with 1 million readers seeing it. 212-880-0733.

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NOAH'S ARK: THE MOVING MAVIN!
24 Hour Superior Service.
LOW $$. Prompt. Storage.
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Moishe's Moving & Delivery—Plus storage. Ask a friend.

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Big John's Moving Inc.—First class local and long distance moving. All moving supplies sold and delivered. Call for estimate and good free advice. DOT 1906. 528 E. 85th St. 212-734-3300.

Moishe's, 24 Hours, Last Minute Jobs—Big and small jobs with storage. Pick up and delivery. Complete packing service. Packing boxes delivered free. No. 1974. 327 10th Ave., at 29th St. 212-239-0340.

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Celebrity Moving—Rated best in NYC. Same day, superior service. Deluxe full-service storage specialists. MC/Visa. DOT 1866. 212-936-7171, 718-786-1350.

Moishe's Last Minute—24 hours moving and storage. Local and long distance. 212-239-0340.

Pyramid Moving Co.—"Honest and efficient moving by people who enjoy their work." Local/long distance. DOT 1870. 1241 Amsterdam Ave. 212-222-6663.

JERUSALEM MOVING & STORAGE
Professional packing. Free box delivery. Piano moving! Local and long distance. DOT 10735. 212-996-2300. 404 E. 88th.

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Plus storage. 24 hour service.
Ask a friend. 212-239-0340.

Wheaton Van Lines Inc.—Long Distance Movers with the Good Housekeeping Seal of Approval. Call Van Gogh Movers, N.Y. Agent for free cost survey. ICC No. MC87113. 212-226-0500.

THE CALIFORNIA CONNECTION
Coast To Coast/Local Experts. Free est.
Curtis Van Lines. 212-645-1110.

Moishe's Moving & Delivery—Plus storage. Ask a friend.

Samson Moving And Storage—Professional packing. Careful movers. Reasonable prices. Free estimates. 257 E. 61 St. NYC D.O.T. T10303. 212-752-5040.

Established 1895—Local, long distance and international moving, storage and packing. Siegler Brothers, Inc., Oregon 5-2333. Reasonable, Florida and California specialists. No.256, 264 West 11th, NYC. I.C.C. No.106384. Binding Estimates.

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16 East 79th Street

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Hud Movers—3 men/large truck $50/hour. 718-461-0428,9. No. 281, 264 10th Avenue, NYC 10001.

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IF YOU'RE LOOKING
For a different mover THIS TIME, you didn't use **Big Apple Moving & Storage** LAST TIME. American Red Ball agent, "The red carpet mover." 92 St. Marks Pl. 212-505-1861. No. 1839. MC/Vi.

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Ask a friend. 212-239-0340.

The Moving Store—Boxes, pads, dollies, bubble-wrap. Free delivery. 644 Amsterdam Ave. NYC. 212-874-3866. DOT 670.

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Plus storage. 24 hour service.
Ask a friend. 212-239-0340.

Mensch Movers Inc.—A smooth move for home or office. Local/long distance. Free on-site estimates. Pro packing, boxes delivered free for do-it-yourselfers. No. T10886. 212-674-5456. 24 hours.

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24 Hours. Last Minute Jobs.
SABRA'S MOVING AND DELIVERY
Big & small jobs. Complete packing.
Storage facilities available. Prompt service. DOT T-11011. 212-239-0564.

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"Movers that won't shake you up"
Reliable. Low **$$.** Free box delivery.
DOT 10488. **16 E. 79 St. 212-570-0879.**

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Expert moving supplies at lowest prices
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Luxurious surroundings. Hotel/
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Delightful massage, home atmosphere.
Hotel/Residential. Call 212-580-9029.

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W. Village location. 212-741-1541.
E. 70's by appointment. 212-744-5633.

Wonderful Massage—Great Midtown location. Appointment only. 212-759-7386.

Chambers Street Massage—Men and women. Showers, steam and resting rooms. 212-227-4413, 212-619-8010.

Sue Studio—Swedish and Shiatsu massage by appointment only. 212-826-9807.

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Shiatsu, Swedish, acupressure,
sports-oriented, irrigation, deep-heat
penetration. **212-529-2996.**

Let Yourself Feel Totally Relaxed—With complete, gentle massage. 212-319-7636.

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LI, 516-796-0700—Mon-Sat, 9am-7pm. Shiatsu/Swedish massage. Bath. Sauna.

Salon Versailles Masseuses
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Le Chic—Masseuses. Penthouse,
midtown area. Hotel/residential. MC/VI.
212-421-4567, 212-832-8432

Park Ave Superb Massage—Swedish, Shiatsu by well skilled staff. Mon-Fri. By appointment only. 212-308-2572.

Japanese Health Club—212-307-0666. Massage, sauna, steam. Amex accepted.

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Okinawa 516-742-5990
Shiatsu/Swedish. Sauna, body shampoo.
7 days, Jericho Tpke, Mineola, LI.

For The Special People!—Be a V.I.P.
Enjoy pine bubble bath and massage.
Private. Mon-Sat. 212-582-3161.

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Parisienne Massage Salon—A touch of class near Central Park South. Hotel services available. 10am-11pm. 212-397-5875.

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MASSAGE FOR EXECUTIVES
A world of relaxation and the luxury of personal attention.
International masseuses.
Hotel service available. 212-302-1688.

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NEW APPLE
JAPANESE HEALTH CLUB
For the finest massage sauna, body shampoo. Total relaxaton. Hotel available.
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Swedish massage by appointment only.
International masseuses. Whirlpool
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"Perfect Rating" N.Y.'s Premier Men's Magazine. Sauna/Steam
SHIATSU/SWEDISH MASSAGE
ATTENDED BATH
26 E. 23rd St. (2nd flr.) at Madison Ave.
24 **(212) 254-7109** 7
Hours **$5 Disc with Ad.** Days

MIRAMAR: Voyage To Tranquility
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Excellent Service. Studio/Hotel
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Sauna, steam, private showers, ultimat
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Safe, clean location!

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Relaxing Oriental Shiatsu Massage
By Appointment--10am-10pm.
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Mano Matthews—Massage therapis
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KOBE 56 - Japanese Shiatsu
Massage for Men & Women, open 7 da
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Swedish massage by professionals.
37th St. & Broadway. 212-869-4346

The Stress Less Step—Highest quality hour-long massages for men and wome
Swedish, Shiatsu, acupressure, reflexology. All natural massage oils formulated by Edgar Cayce. Sauna included. **$35.** Hours 9am-8pm, weekdays, 9am-5:30pm, Saturdays. **48 E. 61 S**
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Deep Muscle Therapy—Relieves chronic tension, athletic injuries, stress. Helps you function at your best. Licensed.
Women only **212-674-6289**

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In NYC. Also birthdays, private events.
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Done with warmth and spontaneity.
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"...Something very special..."
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One On One—The ultimate personal training, your place or ours. Call Bodyworks Fitness. 212-475-5030.

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Program at home/office. Individualized
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Letter Quality Print. General and legal. Editing, Dictaphone. Thea, 212-772-9677.

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Reagan, Bill Cosby, Dr. Ruth, over
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Individually made using **YOUR NAME.**
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Sexual Problems?—Masters and Johnson Trained. 255-2908. Dr. Bragar. 44 W. 12.

SEX PROBLEMS?
IMPOTENCY • FEAR OF INTIMACY
SHYNESS • PREMATURE REACTION
FREE EVALUATION
- Experienced Psychotherapists
- Private Confidential Treatment
- *Supervised Surrogate Program*

MIDTOWN LOCATION Medical Supervision
DAILY 11 AM - 7 PM — SAT. 10 AM - 3 PM
MAJOR CREDIT CARDS ACCEPTED
212-391-1000

Sex Therapy—W. 54. Female staff. Medical insurance. 7 days, 10-8. 212-957-1098.

Sexual Problems?—Male Counselor. Private! Personal! Patient! 212-832-6659.

Premature Reaction, Impotence—Vaginismous. Cure forever in only one 3 1/2 hour session. 100 percent success. Female PhD., practicing 16 years. Sincere, compassionate, scientific. Gramercy Park area. Call 11am-1pm. 212-689-9717.

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Scandinavian Woman Psychodramatist
Role-playing, fears and fantasies
explored and dealt with. **212-757-8629.**

IRRIGATION and
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OUR SPECIALTY. 212-219-9244.

Escapist COMPULSIONS Explored
Gender-change, Colonics, Self-injury
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THERAPY/HYPNOSIS

Hypnosis! Self-Hypnosis!—Weight! Sex! Smoking! Memory! J.Walman. 755-4363.

Change Habits—Weight, smoking, stress. S.Simon M.A., Hypnotherapist. 348-1922.

Affordable Hypnosis/Psychotherapy—Experienced PhD (20 yrs) 212-581-8020.

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LOSE WEIGHT
Rapid, safe, multi-modal MD directed.
Inquire re insurance. Free consultation.
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Lose Up To 30 lbs. in less than 30 days for about $30 per week, with major medical insurance coverage. MD & PhD supervision. Individual or small group.
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Lose 10 lbs or MORE!
Warm • Supportive • Total Fitness Program
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LOSE UP TO 10 LBS. OR MORE—in one week. Free massage daily, 3 gourmet diet meals a day. Indoor/outdoor pool, spa and sports facilities. 800-232-2772, in CT. 800-237-2772, 203-642-6696.
GRAND LAKE SPA HOTEL, CT.

Lose 10-20 Lbs.—Mayfair By The Sea,
a beach spa 2 miles to Atlantic City.
Call **800-722-7257, 609-822-0611.**

Chocolate Lovers—Untried, innovative facsimile aroma approach aimed at reducing desire for and consumption of chocolate. 212-475-3008.

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Simply the best Inn
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Teacher/Social Worker—Has low rates, fast workers. 24 hrs, anywhere, any job. Still devoted & insured at 212-929-6196.

Get Carried Away—Professionally, anywhere. Large or small jobs. 212-254-5608.

Light Panel Truck—Local, long distance. Reasonable. 212-679-6423 anytime.

Men With Van—Anywhere, anytime, low rates, reliable. 212-223-0363.

HOTELS

Looking For A Clean, Conveniently
Located Family Run Motel in Montauk?
Call The Malibu Motel
516-668-5233. Affordable rates.

SKI BOWL LODGE
4 season resort, located 1 mile from Hunter Mt. summer festivals. **914-636-4989.**

Seton Hotel—144 E. 40 St. (3rd/Lexington). Best value. Special low, low day rates. Color TV. You'll never forget your stay at the Seton. 212-889-5301.

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Ads are typeset solid in upper and lower case only. No indent spacing. First words set in boldface type in upper and lower case. Phone numbers must include area code. Approximately 36 characters per line. (Count each letter, space or punctuation as one character). Use punctuation marks for proper sentence structure. Minimum size is two lines.

Commercial ads $36 per line for 1 time order; $29.50 per line for 2 consecutive weeks; $26.25 per line for 4 consecutive weeks; Real Estate ads $22.25 per line (Flat Rate); Strictly Personal ads $25 per line and $15 for NYM Box Number. Front Page Placement, $50.

As of June 23, 1986, all checks for Strictly Personals must be certified.

Commercial and Real Estate Deadline: Monday at 5 PM for issue on sale following Monday.

Name ______________________________

Street Address ______________________________

City ____________ **State** ____________ **Zip** ____________

Home Phone (for our records only) ______________________________

Payment: Check ______ **M.O.** ______ **MasterCard** ______ **Visa** ______ **AmEx** ______ **Card Number** ______________

Exp. Date ____________ **Signature** ______________________________

Ad copy:

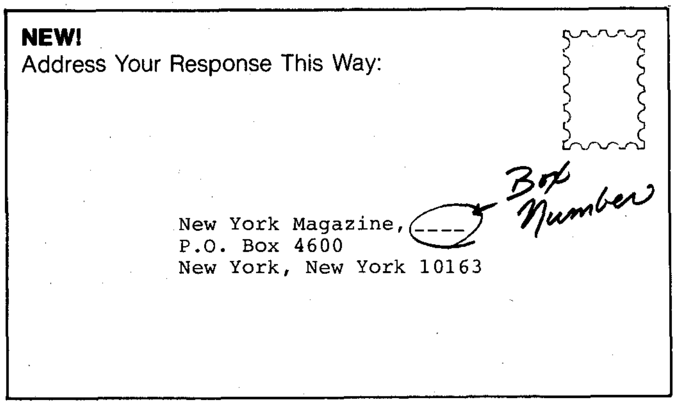
Please place my ad under the following heading, ______ **the following** ______ **line ad** ______ **time(s), starting in the** ______ **issue. (On sale** ______ **)**

Classified Advertisng Dept., New York Magazine, 755 Second Avenue, New York, NY 10017

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **New Rate: $25.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 word are set in bold print followed by a dash. Limited abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end o your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-073 All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, addres your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver response directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is no permitted. As of June 23, 1986, all checks for Strictly Personals must be certified.

NEW!
Address Your Response This Way:



New York Magazine, ____
P.O. Box 4600
New York, New York 10163

Lady on the Path, 55—Professional, analyzed, interested in zen, alpha thinking and human potential; looking for a tantric gentle-man who likes chamber music and sunbathing. NYM E089.

Mind, Matter, Spirit, Energy—Are the elements of the Universe. Mental, physical, spiritual and emotional satisfaction are the ingredients of communication and love. If you are an attractive woman with a good light sense of humor who believes as I do please send photo and response. I am a successful lawyer, 43, 6', blond hair, blue eyes, 185 lbs, athletic and handsome. NYM F014.

Jewish Female, 37—Keeping eyes open for amiable/good-natured/non-smoking, 40-53-year-old fellow, not in the baby-building business. Interested in travel, certain sports, theater, etc. Reply to: Box 2322, Zip 07606-0922, NJ.

Lunch Companion, Female—Invited by professional Indian male, thirties. Enjoys good conversation. NYM E105.

Lawyer Seeks—Short, slender, cuddly woman, 35 or so, to share summer pleasures, a fast courtship, lifelong honeymoon. High intelligence essential. Manhattan, North Jersey only. Any race, religion. NYM E104.

Straight-shooting Italian, 36—Tall, well-built, college, looking for down-to-earth, sexy woman. Photo, please. NYM K709.

Pretty, Slim, Irish, 29, Violinist—Medical student, fun-loving, hard-working, seeks warm, affectionate man for friendship, marriage, sharing love and deep thoughts. Photo/note. NYM K710.

I Want You—30-42, female, a new relationship of mutual interest. I am a male; Jewish, attractive, successful. A leader. Letter/photo/phone. NYM K711.

Elegant, Tall, Slim—Athletic, single, business executive, financially-secure. Upper east side; chalet in the mountains. Considerate and supportive. Seeking a slim female, 25-33, for a possible long-term relationship. My body and spirit is 30; my age is 50. NYM K714.

Nurse, 31—Jewish, 5'7", tall, 130 pounds, warm and caring, seeks bright, nice male for serious relationship. NYM E163.

Special Gentleman—First ad ever. Very successful, affluent, secure—but boy at heart—white Protestant. Sophisticated yet unpretentious trial lawyer and real estate developer; former Navy officer. Young-looking, late 40's, attractive, athletic, 5'10", 160, divorced, two small children. Seek honest, tender woman for romance, meaningful relationship, who appreciates first class treatment and enjoys life-especially vulnerable to high cheek-boned, slender, long-legged type—prefer mid 20's to late 30's. Photo/phone/note—discretion assured. NYM F016.

Elegant, Voluptuous, Generous— White, Jewish female, financial consultant, 31, seeks loving, attractive, professional man for quality companionship. No marrieds. Photo/phone/bio. NYM F018.

Loving, Handsome, Sexy—Successful M.D., 39. Looking to enrich my life with the right woman. She is very sexy, pretty, intelligent, sensitive, sensual and open. Note/photo, a must/phone. NYM K712.

International Lawyer—Ivy, European, 28, 6'2", very handsome, trim, cosmopolitan, multilingual, adventurous, independent, outdoorsy, intense, fun, caring - is game for beautiful, warm, classy, sensuous, expressive, female accomplice with brains, wit and rabid ambitions, 23-33. I'd appreciate your photo. NYM K715.

Successful, Handsome Business Exec—30, seeks attractive, independent, outgoing woman, 21-35, for fine dining, sailing, long rides to beach in Mercedes sports car. Photo, a must for reply. NYM F017.

Male Order—Striking, slim woman, 39, smoker, seeks man of wit, style and substance. Photo/bio. NYM K723.

Mid 30's, Honest, Sincere, Jewish—Professional, seeks pretty, warm, caring, Jewish female, 25-34, for meaningful, lasting relationship. Enjoys movies, dining out, sporting events, music, quiet times, jeopardy, ice cream. Photo, preferred. NYM K725.

Summer Romances—Are not for this pretty, shapely and bright female attorney, 25, who seeks a man for all seasons, 29-39. Photo, helpful. PO Box 7362, NY, NY 10150.

A True Romantic, Classy Male MD—Has it all but the finishing touch: She's a bright Jewish lady with a warm heart and model looks, 31 or less, tall, non-smoker, who's ready to operate together in a quality, committed relationship. Your counterpart is a caring, handsome, trim surgeon, 30's, wealthy, compassionate, elegant. Wonderful dreams do come true! Note/no reply without photo. NYM F019

Bright, Lovely, Successful Professional—Who happens to be a petite, pretty, green-eyed, slim, shapely lady from Great Neck, seeks very special, Jewish man, 40-50. NYM F020.

Thoroughbred Takeover Target—Too-much-too-soon male, Euro-Ivy, 30, 6'2", JD/MBA, free-spirited, generous, laughing eyes, beautiful smile, sparkling, tall, trim, athletic, multilingual, cosmopolitan, non-smoker, extensively traveled and outdoorsy, some adventurous past, frivolously huggable, very handsome, loaded with dispensable cultural sophistication but quite laid-back, comfortably-stocked, new to NYC, seems ripe for the adrenalin rush of a tender offer by an extrovert, classy female, 22-34, tallish, who's both passionate and compassionate with emotional substance, vibrant though not blinded by her own real good looks, self-assured, loyal if necessary, independently bright, slightly cynical and irreverent, yet comfortable with CEOs, diplomats, foreign cultures, art, yachts and wild ambitions, knows a good double-entendre and has to look up the meaning of 'defeat'. Perhaps still vulnerable after hours, she won't settle below her own blue chip value, thus suffers from male fears of sour grapes as the air gets thinner. Acquisition may result in merger, hence, some breeding, education, health and family values won't hurt. Photo, appreciated and returned with answer. NYM F022.

Tall Good-Looking Professional—White, 42, living in the Virgin Islands seeking beautiful lady, 20-30, interested in leaving cold north for romance, travel, and life in paradise. Photo/bio. NYM F023.

Prominent Professional—Sensitive, attractive, dynamic yet laid-back, seeks raven-haired beauty, 35-43, JD, down-to-earth, who likes tennis, travel, opera. Photo/bio, a must. NYM E120.

Please Help Me With This Ad—I am a handsome, well-built, successful, 33-year-old male. I enjoy all of the finer things in life. If you are an attractive, exciting and intelligent woman, please help me. I just can't figure out what to write. Photo, appreciated. One picture worth 1000 hugs. NYM E125.

Summer Special - Delightful Woman—51, for all seasons. From the Met to the Mets, jete to jazz, sensitivity to street smarts. And you? NYM S134.

Single Jewish Male—31, lawyer, Yale and Harvard degrees, short but neither fat nor bald, seeks outgoing, apolitical and irreligious, single white female with similar physical characteristics. NYM S137.

Partnership Wanted—Charismatic, sensitive, athletic, Jewish health professiona successful but not spoiled, male, 30, considered very handsome and down-to-earth. Enjoys all of outdoors, sailing, theate arts, a music enthusiast. Lives in Westchester and NYC. If you're a quality female, 21-30, who knows how to enjoy lif send bio/photo optional. NYM F012.

Celebration—28, tall, thin, attractiv MBA, seeks warm, pretty, intelligent woman for fireworks display. NYM F021.

Single, White, Jewish Male, 29—Successful businessman; loves sports, classica music, and good times with good friends If you like great food and romantic country weekends and are a little daring drop me a line. NYM S128.

Honest, Warm, Handsome—Very successful 31-year-old Jewish man would like to hear from that strikingly beautiful woman of his dreams. Note/phone/photo, a must. NYM E063.

Dynamic, Early 40's, Christian Male—Affluent, sophisticated and handsome. Seeks beauty (25-35) for great times in NYC this summer - and beyond. I am a very successful executive - trim, charming, generous - and would appreciate your femininity and striking good looks. Picture, please. NYM E065.

NJ Lady, 47—Blond, single again, seeks romantic best friend and companion, for a new beginning. NYM E066.

Slim, Pretty, Catholic—Professional woman, seeks sincere, attractive, professional man, 35-45, for home and family. Bio/photo. NYM E068.

Warm, Caring, Professional—Male who enjoys life, seeks one-on-one relationship. Love golf, travel, dining out. Am 5'6", 38, divorced, but ready to try again with the right partner. Note/phone/photo, please; all answered. NYM S091.

Radiant Blond, Grey Eyes—Classic features, 5'4", Jewish, Ivy, Mensa, ambitious and happy Manhattanite. Wants to meet a good guy, 32 and up, who's confident, independent and available. Also handsome. NYM K698.

Handsome, Traveled Professor—55, seeks cultured, sensual, upper-class lady for fried calamari. Box 167 NYC 10014.

Intelligent, Affectionate Male—Seeks sincere, non-smoking lady, 25-30, to share traveling, movies, cuddling, and all life offers. I'm 31, Jewish, quiet, husky, living in south CT. NYM S092.

Idealistic, Catholic Educator—Looking for intelligent, altruistic, sensitive Catholic woman, 24-33, with sense of humor, to share road less traveled. If interested, let's have lunch. Preference to anyone as ambivalent about responding to this ad as I am to placing it. Photo, appreciated; will exchange. NYM S095.

Sincere Korean Male—Student, 5'6", 27, seeks nice woman. NYM E062.

STRICTLY PERSONALS

Money-Oriented Entrepreneur—Manhattanite, 40 years old, 5'10", 185, likes exotic autos and P.J. Clarke's. Seeks non-smoking emale who is educated, slim and pretty. 28-34 years old. Photo/note/phone number. NYM E055.

Easthampton Dyan Cannon—Lookalike. Blond, slim, athletic, 39, divorced, non-Jewish, educated, very refined and attractive and fun-loving, seeks male counterpart for get-together in the Hamptons. Bio/phone/photo. Cherokee Sta. POB 20311, NYC 10028.

Mature, Older, Unconventional—Sensitive gentleman, seeks pretty, exciting, independent female who may need a good listener, a kind word, a friendly shoulder. Photo and letter, essential. NYM E131.

Warm, Attractive, Intelligent—38-year-old psychotherapist - petite, vivacious, caring; seeks 38-48-year-old, attractive, intelligent man, for meaningful relationship. Note/photo/phone. NYM E132.

Play Lotto—Your six winning should be: female, attractive, honest, romantic, sexy, fit. Male, 31, handsome, seeks counterpart for summer fun on beach and in city. Phone/photo/note. Take a chance. NYM E134.

This Grandmother Is The Greatest—Young, late 50's, good-looking, blond, smart, great cook, warm, healthy, likes to travel, entertain. An old-fashioned lady in a hi-tech wrapper. Respond to POB 208, Little Neck, NY 11363.

Long-legged, Southern-bred Banker—Jewish female, 30, athletic, wants to have a conversation with a man who still, occasionally, achieves a state of being which can only be described as happy-go-lucky. NYM E116.

Intelligent, Elegant, Tall Lady Needed—By active, fit, secure, Manhattan professional, 52, for sailing adventures and pro*tracted tranquility*. NYM E145.

If—You're going to answer only one ad, make it this one. 6', 170 lb, NJ male, 26, seeking the right Catholic lady. She must be an intelligent, pretty, petite, nonsmoker who loves to laugh. Come on, what are you waiting for? NYM K729.

Neurosurgeon—39, 5'11", seeks trim woman with an open mind. NYM S148.

Nice Lady With Beach—34, likes Mo*nopoly, hot fudge sundaes and TV re*runs. Seeking honest, considerate man with sense of humor. NYM K731.

Repartee And Romance—Lovely, expressive, engaging litigator; tall, blond, blue-eyed, Jewish, 34; seeks affectionate, interesting, brainy, NYC male professional, 34-40, who can speak with head and heart. NYM K732.

Very Pretty, Warm, Professional—26. White, Christian lady with sound morals, seeks good-looking, loving, marriage-minded guy for fun, sparks and sharing. Photo/note. NYM E150.

Good-Looking Widow—Warm, humorous, successful; seeking charismatic man *of integrity, 45-59, for friendship* and possible more. Photo/phone. NYM E151.

Professional Female, 34—Seeks male professional, under 40. NYM K721.

Very Special Woman—Dancer, skier, sailor, who loves the beach and biking in the country. Artist with poet's soul and beautiful. Seeking sensitive male counterpart, 48-55, financially secure with equal high energy and desire to connect with a warm, funny and loving human being. Photo/note/phone. NYM K733.

St. Tropez Summer Romance—And perhaps more - awaits intelligent, pretty, unpretentious female on the French and Italian Rivieras in August - with a warm, caring, romantic, Manhattanite, single, white male, 32. You love nature, good food, art and French lifestyle. Drop me a line with bonjour and say au revoir to the sticky New York summer. NYM E153.

Pretty Blond Blue-Eyed—Professional, loves her work, enjoys keeping fit, is *warm, loving, outgoing, seeks stable, Jewish* man, 30's-40's, who yearns as I do for marriage and child. NYM S154.

Sensitive, Caring—Single, white male, 29, brown hair, hazel eyes, medium build, non-smoker, easygoing, enjoys dining out, beach, sports and country drives, to name a few things. Would like to meet attractive, single, white female, 26-32, for good times and possible relationship. Note/phone/photo, optional. NYM S155.

Wanted: One Special Woman—Of any age, for one special guy; for fun, friendship and maybe more. I'm youthful, effervescent, mid-fifties, 6', 175 pounds. This ad is real. Try it! You'll like it! Note/phone. Photo, appreciated. NYM E160.

Phoenix Rises—Single, white male, 6', 155 lbs, 39, trim, giving, lovable, supportive, funny, non-smoker. If you are a giver who is tired of getting burned, let's both get on the receiving end. Please send note/phone. NYM S156.

Elegant, Earthy, Expressive—Warm, pretty film producer wishes to see Kenya, Rio, or Hoboken with secure, tall, trim man, 45 plus, with looks and wit, who *wants to share more than romance!* No smokers! NYM K737.

Intelligent, Sensitive, Successful—Attorney, 51 (but looks and acts much younger), attractive, trim, 5'5". Works hard and well-off, but not workaholic. Enjoys classical music, art, theater, movies and travel. Very good sense of humor. A caring person, looking for bright, sensitive, very pretty, attractive (face and figure) woman, 34-44, open and affectionate, and desirous of mutually supportive, happy, loving, fun and interesting life. Note, photo and phone, please. NYM E161.

Westchester Divorcee—Full-figured, full of life, 42, 5'8", sweet and sassy, looking for caring, sincere, financially successful gentleman who is full of fun. Photo. NYM E162.

Good-Looking, Single - 38—5'9", Wall Street professional, caring, devoted, with sense of humor. Seeking down-to-earth Catholic lady, 25-38, with similar traits, who may enjoy travel, sports, walks on the beach, movies, quiet evenings. Note/phone/photo. NYM S157.

Lost In West—Caring, huggable Jewish male, athletic. Seeking nurturing, loving female. I am in my 40's and I have grown children. If you are interested in meeting a sincerely good man, send photo/bio/phone. NYM E164.

Hip Female Attorney-33—Catholic, slender, attractive, Manhattanite, cultured and adventurous, seeks a man for lasting romance. You are: 30-40, brainy and zany, sophisticated, financially secure, slender, athletic and a non-smoker. My dreams include family and rafting the wild rivers of the world. NYM S158.

Most Endearing Woman—Pretty, perky, slim, with flashing eyes and winning smile, looking for love with a tall, handsome, financially secure, non-smoking Christian man, 50-60, seeking a committed relationship. NYM E165.

Fun In The Sun—Or anywhere. Attractive, athletic, MBA, 33, 6', well-built, seeks to meet intelligent, active woman with adventurous spirit. Love for sailing a plus. Note/photo, appreciated. NYM K739.

Attractive, Professional, Jewish Male—Seeking to meet attractive, Jewish female, 28-38. I am romantic, witty and fun-loving. Enjoy sports, movies and dining out. Photo, optional. NYM S159.

Pretty Advertising Executive—27, slender, intelligent, sensual, blond, with warm, brown eyes. Enjoys tennis, films, photography, the Mets, romantic evenings and a good Chardonnay; seek handsome, intelligent man, 27-35, with an open mind and heart. Note/photo/phone. NYM E166.

Plain Old Pretty, Good Figure—34, Jewish, intelligent, athletic, independent, down-to-earth woman with sense of humor, seeks man with similar outlook for friendship, good times and possible relationship. Photo/bio/phone. NYM S160.

Warm, Sensitive Professional—28, new to New York, would like to meet a loving, honest, sensitive man who likes romance, baseball and skiing. Letter/photo, for reply. NYM K700.

Exquisite Choreographer—33, Ivy grad, seeks extraordinary man. NYM K702.

Slim, Christian Female—Professional, young 31, white, cute, never married, 5'4", traditional. Seeks male counterpart, 30's-40's. NYM E070.

Statuesque Nordic Goddess—Professional, 29. Seeks successful, understanding male counterpart who always goes first class and would like to develop a mutually fulfilling relationship. NYM E081.

Get Away—Try two lifestyles - maybe three. Country gentleman and city-dweller, successful in New Haven, looking for slim, pretty and playful nonsmoker to put the emphasis on sharing: life, romance, snowfalls and rainstorms. We may both have something to offer. Photo/phone, appreciated. NYM S106.

Wherefore Art Thou Juliet?—Romantic, witty, professional, sensitive, 32, 5'9", 155, cute Romeo, seeks Juliet for love and marriage. NYM S161.

Easy To Be With—Affluent, attractive, slim, Jewish widow, 58, enjoys sports, outdoors, hideaway in Hamptons, seeking educated gentleman of similar background. NYM E168.

Must Love Ice Cream—Handsome, successful, professional, Manhattan man, 43, seeks warm, sophisticated, well-traveled, attractive woman. Photo is optional. NYM E169.

Unspoiled Wallstreeter—48, recently single, desires athletic female who enjoys sailing, skiing and private flying, in a sincere, lasting relationship (non-smoker). Reply to POB 1013 Peck Slip Station NYC 10272.

Have Redhead Chemistry?—31-year-old male, well-educated and successful, seeks attractive, athletic female, for summer fun, travel and maybe more. Photo/phone/note, will get reply. NYM E170.

Never Burned, Sometimes Singed—Sincere, attractive male, 40, bearded, with fiery wit, glowing smile, warm heart. Would walk on hot coals for new flame with sizzling sense of humor, scorching figure. Photo, reciprocated. NYM S164.

Very Pretty Woman—Slim, 5'7", 40, self-employed, interested in science and the arts, seeks gentleman, 38-50, 5'10" plus. Please include photo. NYM K741.

Wanted: Brit Male—Pretty Wasp, 33, seeks warm, slim, intelligent Brit for travel - adventure - relationship. NYM K743

Passport Required—Never married, 39, PhD with established career and financial security, seeks adventurous, educated, attractive woman, 25-35, interested in building solid relationship. Prefer (dream of) blonde, slender, non-smoking, Jewish (but not zealously active), excellent sense of humor. Must enjoy job-related travel, sometimes extended, sometimes overseas. Letter/photo. NYM S165.

Exotic Beautiful Black—*Modern orthodox* lady of European-Ethiopian background - early 30's , divorced, educated, multi-lingual ex-model. Seeks professional, modern orthodox gentleman for marriage. Photo/phone/bio. NYM E171.

Pretty Female, 39—Seeks tall gentleman, 40-50. Photo/phone, please. NYM E172.

Engaging, Creative Physician—Jewish woman, NYC, 34, 5'3", 108, slim, of beauty and integrity. European background, strong artistic interests and intellectual curiosity balance traditional values. In quest of academic/professional man, 30-45, non-obese, non-smoker, open to affection, romance, family life. NYM E173.

Very Pretty, Slim—*Professional lady*, interested in relationship with male counterpart, 38-48. Photo, please. NYM E174.

Spunky, 'Specially Pretty Redhead—Professional woman, 5'7", bright, sensuous, well-traveled, outdoorsy, serious but fun-loving. Seeks similar professional man, 35-45, interested in marriage and family. Photo/phone, please. NYM K742.

Old Brown-Eyes—Warm, handsome, Ivy, black gentleman, 28, seeks affectionate, petite lady, 25-33. Enjoy adventure, fun, and occasional encounter with the provocative. Photo/phone. NYM E176.

Successful, Adventurous Physician—47, living on idyllic location, 1 1/2 hours north of NYC; wants to share interests in outdoor activities, travel, music, cooking, wine with a Jewish woman, 25-37, nonsmoker. Photo, a must. NYM S169.

I'm Never Late—I'm athletic. I love the *arts and travel. I'm a very attractive, LI* lady, seeking male, 58-68. NYM E167.

continued on next page.
Strictly Personals ads

NEW YORK CLASSIFIED

STRICTLY PERSONALS

To Have And To Hold—Bright, attractive Jewish female, 29, with enough warmth and wit for two, seeks male with similar excesses for many tomorrows. NYM S135.

Night Shift Blues—Looking for slim, good looking lass, 25-32, to enjoy Japanese food and the great outdoors. Handsome, single, white male, 29, 5'8", 168. Photo/note. NYM K738.

Pre-Professional—45-year-old, pretty, slim, green-eyed, northern NJ redhead, seeks nice-looking, intelligent, successful and kind man for a significant relationship. Photo/phone, please. NYM K744.

Warm, Pretty Woman—40, bright, slim, 5'5", Jewish, non-religious, enjoys dining out, museums, animals, quiet evenings. Seeks sincere, professional man, 38-48, 5'10" plus. Photo/phone. NYM S171.

Very Attractive, Sophisticated—Intelligent, 5'8", no children, interested in my male counterpart, 35-45. Must be secure - emotionally, financially - Jewish gentleman only. Phone/photo/note. NYM S172.

Sometimes Sassy But Always Sweet—32, pretty, Jewish, slender, 5'5", sincere, bright and humorous brunette, seeks that special, handsome man, 30-40, with similar qualities to share the fun times. Photo/note/phone. NYM K745.

Looking For Love—Attractive, Jewish female, 28, looking for Jewish male, 27-37, who is seeking fun, romance and laughter. Photo/note. NYM E177.

Handsome, Honest, Humorous—35-year-old Christian male with varied taste, enjoys both city and country living, looking for a pretty lady, 25-35, with an outgoing personality and an interest in marriage. Photo/phone. NYM E178.

Class Act—Former model, 45, MBA, dynamite; looking for a partner to age 48. Chic lady would nurture secure, sensual, slim, brilliant, established man, emotionally available for committed relationship. Photo/bio/evening phone. NYM S173.

Sensual, Statuesque, Black Female—MD, 28, seeks tall, interesting professional male for special relationship. Phone/photo/bio, please. NYM K746.

Kosher And Handsome—5'11", 23-year-old accountant, looking to meet that special,Jewish, young lady, ages 21-24. Please send note/photo. NYM E179.

Widowed Professional—White, Christian male, 55, looking for a compatible, down-to-earth gal to share all the good (and bad) things life has to offer. Prefer 45-50. Queens/LI. Photo if possible. NYM K747

North Shore LI Lady—But social life, interests in NYC. Wears mink coat and tennis shoes, sometimes together. Wishes to meet very substantial, fit, 52 plus gentleman who has stopped chasing 25-year-olds, complaining about ex-wife, idealizing dead one. Whose lifestyle, strong self-image, can encompass upbeat, honest, comfortable friendship, with lovely, shapely, enlivening, articulate, feminine, sometimes intense, irreverant, incomparable woman. NYM E185.

Attractive, Slim, Professional Lady—Interested in relationship with male counterpart, age 46-58. NYM K749.

Bergen County Beauty—Pretty, fit, blue-eyed, blond, Jewish professional female, with varied interests, great temperament, warm and loving, seeks bright, tall, attractive, accomplished man with a terrific sense of humor, 30-43. NYM K748.

Stunning And Dynamic—Westchester Jewish female, 38, seeking tall, slender, attractive, professional male, intelligent, sensitive. Note/photo/phone. NYM K740.

I Used To Say—That the best relationship between a man and a woman is when she is half your age plus 5 years. Now that I am 50 I no longer require the extra 5. I am a handsome and successful entrepreneur who spends much time in foreign travel. Soon it will get cold up north and you will enjoy sharing sunshine and pina coladas. Letters with photos will be answered. (We can meet for dinner in NY). POB 141934 Coral Gables, FL 33134.

Kind, Sensitive, Caring—Loyal woman, 41, who is successful in business, cultured, attractive, engaging and witty, seeks a secure, successful, affectionate, gentle man, 38-52, with similar interests and qualities to share a peaceful, intimate, strong relationship. NYM E180.

I'm 36, 6', White, Handsome—Well-built, brilliant and completely perfect in every way. I'd like to meet a (trim, non-yuppie, 20's) woman who will humor me when I get like this. NYM E181.

Dream Lady—Seeks attractive, charming, smart, Jewish gentleman, 55 plus, for laughing, dancing and romancing. Note/photo/phone. NYM E182.

I'm Over 50—Divorced, solvent and I train racehorses. If you're a woman who is nice to be with I would like to hear from you. NYM E183.

Chinese Male—Cerebral, ambitious, shy but confident, investments, tall, 34, seeks Chinese gal with looks/brains for endearing courtship. NYM E184.

Attractive Female Exec—41, Jewish, seeks successful, warm man for best friend who likes laughing, skiing, movies, ballet and travel. My kids are away; please write, they don't. NYM K750.

Make Me Laugh—And you'll make my day! Pretty, slim woman (36), happily divorced with 10-year-old daughter, is looking for a serious playmate. During the day, I'm in marketing. On my own time, I love music, movies and men who can do the Times puzzle in ink, and are able to laugh at themselves and life when necessary. If they happen to look like Sting or Bono, they're a shoe-in! Phone/photo. NYM E194.

Your Summer House or Mine?—Captivating woman, green eyes, naturally beautiful, athletic and sexy, fun loving, bright, successful, creative corporate executive, mid 30's, with eclectic interests. Seeks 35-45, very attractive, physically fit, bright, financially secure, sophisticated counterpart, cheerful and sane, sincere and honest with an eye for simple elegance, a passion for the sea, travel and adventure; prefers reading to TV and quiet moments that nurture a loving and lasting relationship. Note/photo/phone. NYM E199.

Elegant, Professional Female—37, beautiful, tall, slim, Jewish. Seeks serious relationship. Non-smoker, 34-45. NYM E200.

Handsome, Sensitive, Successful—In everyone's mind is an image of a person. My image is a woman, 25-34, who has a sense of class, both in mind and body. She is interesting, attractive, educated and has a sense of values. Some of her goals would include a partner in life's adventure, children, romance and travel. She is not interested in drugs or smoking. I am in my mid 30's, slim, educated, romantic, tall and believe in fairy tales. Note/phone/photo a must/will return. NYM S174.

Very Pretty, Intelligent—Voluptuous, Jewish professional, 33, seeks t.l.c. from a bright and ambitious man of character, substance and passion. NYM K751.

Stunning, Quality Lady—5'6", blond, charm, humor, loves life, independent, seeks male, same qualifications, to 68. Happier times ahead. Photo. NYM K752

Handsome Businessman—Honest, stable, Irish-American Catholic, mid 30's, wanting to meet an attractive, stable gal with a sense of humor. Photo/bio. NYM K753.

Professional White Male—Homeowner, sense of humor, seeks marriage-minded woman, 20-28. Photo/ bio. NYM E188.

Attractive, Petite Female—26, accountant, enjoys music, fitness and NY nightlife, seeks like-minded, professional male, 25-32. Note/photo. NYM E189.

Exotic, Petite Lady, 48—Unique, honest, soft and an independent thinker, seeks noble, hi-IQ man for permanent best friends. Photo, essential. NYM K754.

Peppery, Petite, Loving—Manhattan beauty, attorney, seeks a charming, divorced man, 37-45, who lives in NJ, CT, LI or upstate and enjoys the pleasures of city and country life. NYM K755.

Elegant Beauty, Exotic Female—I am tall, thin, sensitive, strong, sexy and very successful. Seeking to share life's plain and fancy magic with a loving, communicative, dynamic and ultra-accomplished, marriage-minded Jewish man. If you're 35-50, over 6', single, secure, creative and fun, write me personal, handwritten note; include photo/phone. NYM E190.

I'm Normal—Woman, 31, cute, witty, "day person", who loves the outdoors, music, dining out and staying fit. Seek happy, normal man with warmth and humor. Note/photo/phone. NYM E191.

European, Handsome, Trim—6', non-smoker, warm, sincere, sense of humor, eclectic taste, likes theater, sports, travel, candlelight, flowers, Manhattan co-op, CT country home. Would like to hear from attractive European lady, 40 and under, for caring and sharing, enjoying life and possible future. Note, phone, photo, please. NYM E192.

Perfect Match Point—Jewish, Harvard-trained MD, 31, seeks extraordinary woman (23-34) to explore endless possibilities of life, love, tennis. Clever response, photo, and decent backhand all to your advantage. NYM E193.

Attractive, Vital, Caring Man—70's, seeks lovely lady living in Westchester, Florida - or both. NYM E195.

Genuinely Nice MD—Striking, affluent, lean, has it all but pretty, witty, 20's female, 5'4" plus, trim. Photo. NYM E209.

Opposites Attract—Fair, very pretty, 3 5'9", slender, ex-model, seeks tall, slender, European/Mediterranean-type, mal professional, 29-40, for serious relationship. Photo/phone/bio. NYM E201.

Looking For Love On LI—Lively lady 37, professional, Jewish, slender, pretty interested in meeting a serious-minde financially secure male who believes i commitment. NYM E202.

Refined, Attractive, Intelligent—NJ female, 37, seeks successful, kind, male, 35 50. Bio/photo/phone. NYM S176.

Tall, Slim, Pretty—Adorable, professional woman, 32, seeks bright, trim, handsome, successful man with good hear and romantic soul, for now, and perhap ever after. Photo, helpful. NYM K756.

Literate Laughing Lady—Who loves he work, seeks attractive, intelligent, non smoking Jewish professional, 35-45, t share summer's pleasures. I'm 36, 5'4" enjoy dining out, theater, museums an beaches. You value good writing, grea conversation and the intimacy of an exclusive relationship. NYM E203.

Handsome Jewish Male—32, seeks down-to-earth, pretty, shapely, and athletic Jewish female, 25-32, for relationship. Photo. NYM S181.

Fill My Prescription—Lively, bright, attractive female needs a dose of one energetic, tall male, 35-45. Continue sharing adventures if no allergic reaction occurs! Photo, please. NYM E196.

Don't Answer This—Unless you are: a woman truly happy with yourself, independent but monogamous, appreciate the finer things but satisfied by the simpler and interested in meeting a secure, non-smoking professional gentleman, 38, nice-looking, reasonably fit, who is comfortable in pin stripes or jeans and would like a regular companion. Photo/ note. A.R. POB 16794 Stamford, Ct 06905.

Are You Ready—For an exciting and lasting relationship? Elegant, warm, accomplished, alluring, desirable woman seeks warm, stable, upbeat man in 40's-50's, unmarried, emotionally and financially secure. NYM E197.

Looking For—A kind, gentle professional man who is interested in a serious relationship - hopefully leading to marriage and family. I am a 35-year-old, 5'8", slender, attractive, lady physician with a warm heart, sparkling eyes and pleasing personality. My interests include antiquing, good times with friends and winter skiing. Note/phone. NYM E198.

Wanted: Special Man—For serious relationship. I am an attractive 36-year-old nurse (5'6", brown hair, green eyes). I love beaches, sailing, children, photography, hockey (hockey?). I'd love to meet an over-30, educated, earthy guy who is funny, tender, outgoing and has a twinkle in his eye. Non-smoker preferred. Send note/photo to NYM E206.

Very Attractive European—Lady - slim, elegant, financially independent, seeks good-looking, educated, refined, Manhattan Jewish gentleman, 55-65. Photo, appreciated. POB 883, Lenox Hill St. NYC 10021.

Tall, Slim, Pretty—Professional seeks male, 6', 60, into tennis, arts. NYM S180.

STRICTLY PERSONALS

Bright, Elegant Beauty—Seeks handsome, successful, together, non-smoking Jewish male, 33-40, over 5'9". Bio/phone/photo. NYM E214.

Bright, Funny, Attractive—Woman, 39, seeks tall man with depth. NYM S183.

Chemistry, Joy, Jeans, NYC—Elegance and relationship all sound good to the man I seek. I am wordly, bright, east side, slim, 43, 5'6", and miss you. NYM K760

Some Enchanted Evening—Handsome stranger, real estate lawyer, 35, Jewish, (not religious) non-workaholic, enjoys both sophisticated and down-to-earth pursuits, empathetic, seeks female counterpart, 24-34, for lasting relationship. Phone/photo optional. NYM S185.

Beautiful And Bubbly—LI female 38, enjoys bicycling, tennis, seeks warm, giving male to share her life, 40-50. NYM K761

A Fit 5'10"—165 lbs, middle-aged, nice-looking guy, would like to meet a slim, trim, independent Long Island lady. Photo, please. NYM E213.

Handsome Jewish Lawyer, 28—Active, fun and very nice. Enjoy sports and you. NYM S186.

A Well Balanced Blend—Of career and domesticity. Attractive, divorced, white female, Roslyn LI, 34, 5'4", 104 lbs, childless, eclectic interests, seeks tall, slim male, 35-45, who is tired of running and would like to slow down for friendship, romance, etc. Photo. NYM K762.

The Real Thing—White male, 31, physician/scientist, very bright, world-traveled, wise, unconventional, attractive, fit, usually modest, seeks highly intelligent, intellectually curious, energetic, attractive, independent woman, 24-33, any race, religion. Scientists, artists, foreigners welcome. Respond with photo, phone. NYM E215.

Londoner Male, 43—Lonely in New York, needs warm, attractive lady for sharing all precious things that only two can enjoy. Phone/note. NYM S188.

A Great Catch—Handsome, Jewish, 29, professional, successful, 5'10", slim, non-smoker, athletic and picky, looking to fall in love. She should be 22-29, very attractive, petite, intelligent and down-to-earth. Full photo/bio/phone. NYM E222.

Ready For Romance?—NYC exec, 32, seeks cute, Jewish gal, 25-34. NYM E210.

Widow, In Fifties—Very pretty, college graduate, seeks older man. NYM S170.

Svelte, Discerning Journalist—35, seeks handsome male, 25-50, 5'10" or over, for a lasting relationship. NYM S195.

Warm, Effervescent Woman—34, wishing to meet warm, caring, sensitive, white male, capable of sharing. NYM K758.

I Need A Man—One who can enjoy a woman who is her own person. Pretty petite professional, northern NJ, Christian woman, 37, never married, a great shape and personality to match, seeks her equal. He is professional, 32-45, good-looking, fit, warm, loving, sensitive, funny, very sexy. Phone/photo. NYM S189.

Warm, Attractive, Bright, Slender—5'7", 30-year-old, Jewish female. Seeking attractive, bright male, 30-40, with a sense of humor and a desire to share himself and explore the possibilities for a meaningful relationship. Photo. NYM K764.

Successful Male Lawyer—43, 6', 186 lbs, handsome and athletic, has been divorced 6 years with no children. I feel that I am now ready to get married again and *start a family with the right woman.* I hope that this ad will lead me to an attractive, down-to-earth woman of childbearing age, who is ready to become a couple and is home and family-oriented. Please respond with photo and note if you *think someone like me* fits into your future plans. NYM S190.

The Girl Of Your Dreams—Seeks Jewish prince interested in an old-fashioned courtship. I'm gorgeous, 24, educated, multi-talented, sensitive, fun. You don't smoke, are successful, 5'8"-6'2", attractive, attentive and dynamic. Photo/bio/phone, please. NYM S177.

Attractive, Vivacious Lady MD—Cares to meet gentleman, 40 plus, smart, *successful, sensitive and sexy.* NYM E205.

Warm, Beautiful Woman—NYC professional, vibrant, caring and tender. Enjoys sports, literature, jazz, art. Seeks gentleman with sense of humor, joie de vivre, active, 45-55, caring and tender; offbeat and whimsical is a plus. NYM S179.

"Share With Me—And be my love and we will all the pleasures prove." Professional Ms., 40's, warm, pretty, fun, seeks male counterpart. NYM K757.

Hamptons Man Wanted—For summer fun. Classy, Waspy, divorcee, 39, seeks successful, athletic guy for tennis and other weekend activities. NYM S191.

Attractive Professional Woman—With wit and warmth, seeks loving, Jewish man, over 40, for sensuous marriage and children. NYM E212.

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Knight In Shining Armor—(5'9", 24, good-looking, well-educated) is in search of a very pretty, intelligent, fun-loving damsel (21-26) to slay dragons for and share adventure. Photo/note. NYM K759.

Misplaced Manhattanite—Heart in country. Attractive, 37, professional female, seeks bright, happy, secure male *counterpart to share travel, sports and* sesame noodles. NYM E218.

I'm A Handsome, All-American Male—40. I am a busy hit producer. I'm smart, Catholic and love sports, money and babies. I desire a Catholic woman who loves same and is pretty and voluptuous. Together, we can slow down and get serious. Photo/note, a must. NYM E211.

The Summer Wind—Good-looking, successful male, 5'7", seeks attractive, Catholic lady, 20-31, for champagne, sunbathing and all NYC has to offer. Bio/phone. Photo, appreciated. NYM S182.

New York State Of Mind—Dining, theater, cabaret, with a knight of wine and roses who appreciates a very attractive, trim, brunette. This vivacious lady is a practicing psychotherapist with a warm smile and great sense of humor. No Republicans. Bio/photo. NYM S178.

Wanted—Loving feeling for a lovely, financially secure lady. Only affluent, caring man over 50 respond. NYM E219.

European-Raised—Jewish male, moved to NYC, financially secure, 5'10", 34, enjoys candlelight dinners as well as rock n' roll and fast times. Seeks equal mate for laughter and romance. Interested? Photo/bio. NYM S193.

Handsome, Successful CEO—42, 6', 190, seeks very bright, gorgeous female help*mate, 25-32, to match wits and share* experiences, travel, good food, the good life. I'm looking for the woman of my dreams to unwind with. She's smart, caring, sexy, slim, dynamite face and figure. We're talking a package deal here - beau*ty, brains, humor, warmth and romance,* looking to escape singles scene by finding Mr. Right. Look no further. Send photo/note/phone. NYM K766.

Intrigued By The Unique—And the different. Intuitive, intelligent and unpretentious, 35-year-old man, 6', 175 lbs, good looking; seeks woman, 24-32, who likes outdoor activities such as canoeing and hiking, to share friendship and good times. Photo, phone, please. NYM E227.

Attractive, Successful, Woman—36, wants same type man. I like restaurants, champagne, silliness and my space. NYM S197.

Diet Partner Wanted—I am a 34-year-old Rubenesque, plus-size, registered nurse, 5', very pretty, warm and cuddly. Seeking sensitive, loving Jewish male counterpart, 34-44. Let's grow thinner and happier together with friendship, romance, sharing, and ultimately marriage. Don't miss this opportunity to meet me. I've been waiting for the special you for a long time. Note/phone/photo, appreciated. NYM E216.

Young, NY Jewish Businessman, 41—6'2". Let's not let the summer go by without being with that someone special to share walks on the beaches, country rides and city life. Must be fun-loving, outgoing and not necessarily Jewish. Bio/photo, a must. NYM E226.

Tall, Handsome Man, 37—Successful, sincere, seeks tall gal, over 5'10", loving. NYM E217.

State-Of-The-Art—That is what sets me apart. I will lure you with my amenities, which are discriminating - strength, beauty, class, charisma. Excellent since 1949. I want a man who knows the difference between a woman and a lady. If your shoes shine, so will you. NYM K765.

All I Want Is:—A brilliant, handsome, successful, adventurous, cultured, sensitive and loving Jewish man (35-48). I am a soft, sensual, petite and beautiful, flourishing woman composer, late 30's, ready for marriage and family. NYM E225.

Can You—Form five consecutive sentences? Are you male, 28-35, reasonably handsome, socially aware? If so, I'm 31, petite, blond, hazel eyes and interested. Note/photo. NYM S192.

Exec, Fit, 57, CT—Seeks class, Jewish lady, 40-47. Bio/photo/phone. NYM K767.

Accomplished, Attractive, Tall—Professional woman, 38, seeks tall, Christian male, 35-45, well-educated, interested in outdoor and city activities. NYM S196.

Rare Find—Attractive, fun-loving, athletic professional, seeks male, 25-35, to enjoy theater, laughs and outdoors. Photo. POB 2082 Secaucus NJ 07094.

I've Been Busy—Having a wildly successful career, but what's more important to me now is meeting the right man - falling in love, getting married and having children. I'm 34, very good-looking, blond, blue-eyed, slim, sexy, 5'8", Jewish, funny, creative and daring. I'm looking for a very attractive, successful counterpart. Aren't we all? If you think we'd be right - write! Phone/photo. NYM E220.

"Do Nice Girls Finish Last?"—Attractive, petite, Ivy League, blond Manhattanite, 35. Catholic. Interests from aerobics to computers. Marriage-minded with 5'9" plus, "younger-at-heart" professional, 30-36. Photo, a must. NYM E223.

Fairy Tales Do Come True—Once upon a time in the island of the land called Long, lived a 45-year-old, warm, attractive princess not into the singles scene but rather into the single seen. Communication skills, sincerity, feet on the ground, a real, live, caring man, could rub the sleep from her eyes. She's a romantic lady, bright, easy to talk to and these are her shortcomings. NYM K768.

Pretty Publicist—27, 5'8", strawberry blond, fit, Irish descent, Catholic, with traditional values, seeks an interesting *man of character for New York meeting.* Photo/bio, will return. NYM K763.

Limited Offer, Unlimited Potential—Jewish female, attractive, slim, 34, financial professional, witty, enjoys everything ranging from hockey to Nicholas Nickleby, seeks Jewish, professional male with similar qualities, who loves life and is looking for someone to share it with. Photo, optional. NYM S194.

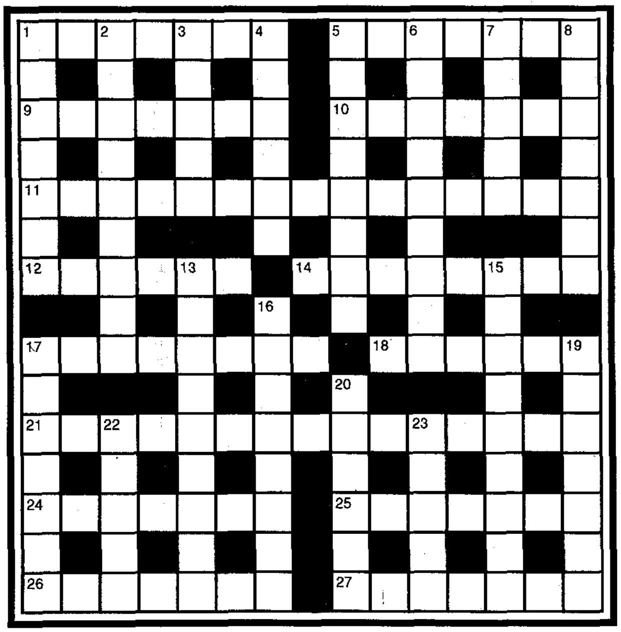
ANNOUNCEMENTS

Susan, Ma'am—It's Howard. Where art thou? Write; include phone. NYM E207.

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Tin opener no good if holding wine sampling party. (7)
5 May stumble upon a wilful piece of treachery. (7)
9 Duck egg the pilot has eaten could be the death of him. (7)
10 Ringing painter back to cancel arrangement. (7)
11 In the glen faces tingle in confusion at surreptitious peeps. (8, 7)
12 One islander is here and the rest ran off. (6)
14 Irregular triangle could be complete in itself. (8)
17 Product of inferior marksmanship. (8)
18 Set a speed about fifty and was one of the first to finish. (6)
21 Every cent paid me gets a formal acknowledgement. (7, 8)
24 Putting on the scaffolding. (7)
25 Keep taking notice. (7)
26 Lad gone off somewhere over the water. (7)
27 Tank full of the green stuff?



DOWN

1 Jam-making trade? (7)
2 One's fated, perhaps, to be like a granite post? (5-4)
3 What an ass—I'd nothing invested in it. (5)
4 Places for putting vegetables. (6)
5 Passing from one state to another, is caught and strung up. (8)
6 Just one of the hundreds and thousands—yet it's unique. (9)
7 Priest in church is a bit of a saint. (5)
8 Attendance to the books can give endless pleasure. (7)
13 Give chain, fashioned specially, as an award for success? (9)
15 Felt better and got dressed again. (9)
16 Anxious Gaul after haven in the country. (8)
17 Was against work and just sat. (7)
19 Wouldn't work at all—gone off in a huff. (7)
20 Air travellers circling North shore. (6)
22 Only the beginning and end of yarn absorb the listener—it's long. (5)
23 With no difficulty, a beginner can take pictures. (5)

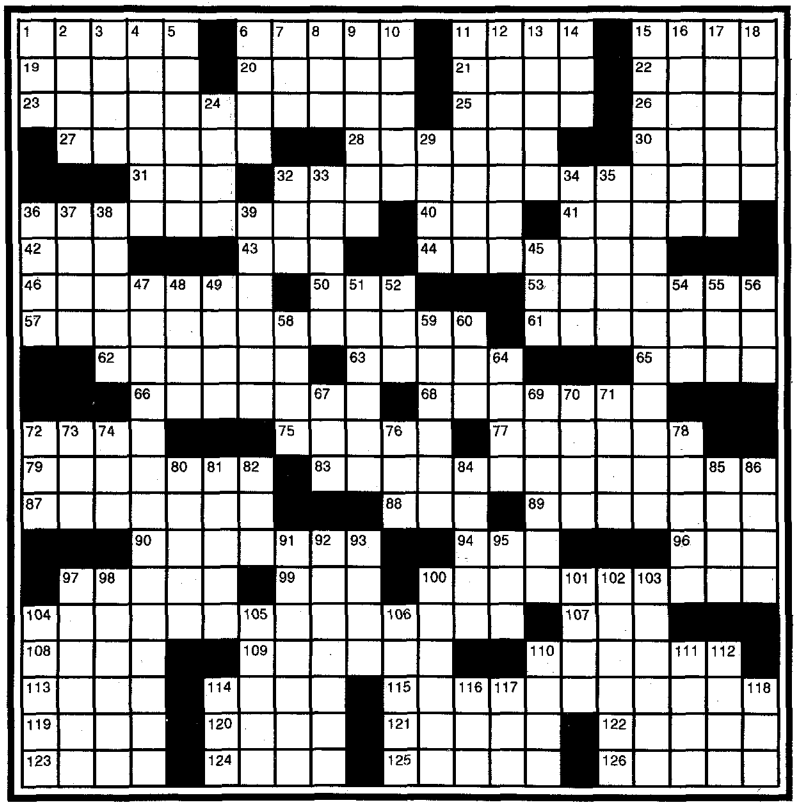
'NO SIR!': 'CUE' CROSSWORD · BY MAURA B. JACOBSON

ACROSS

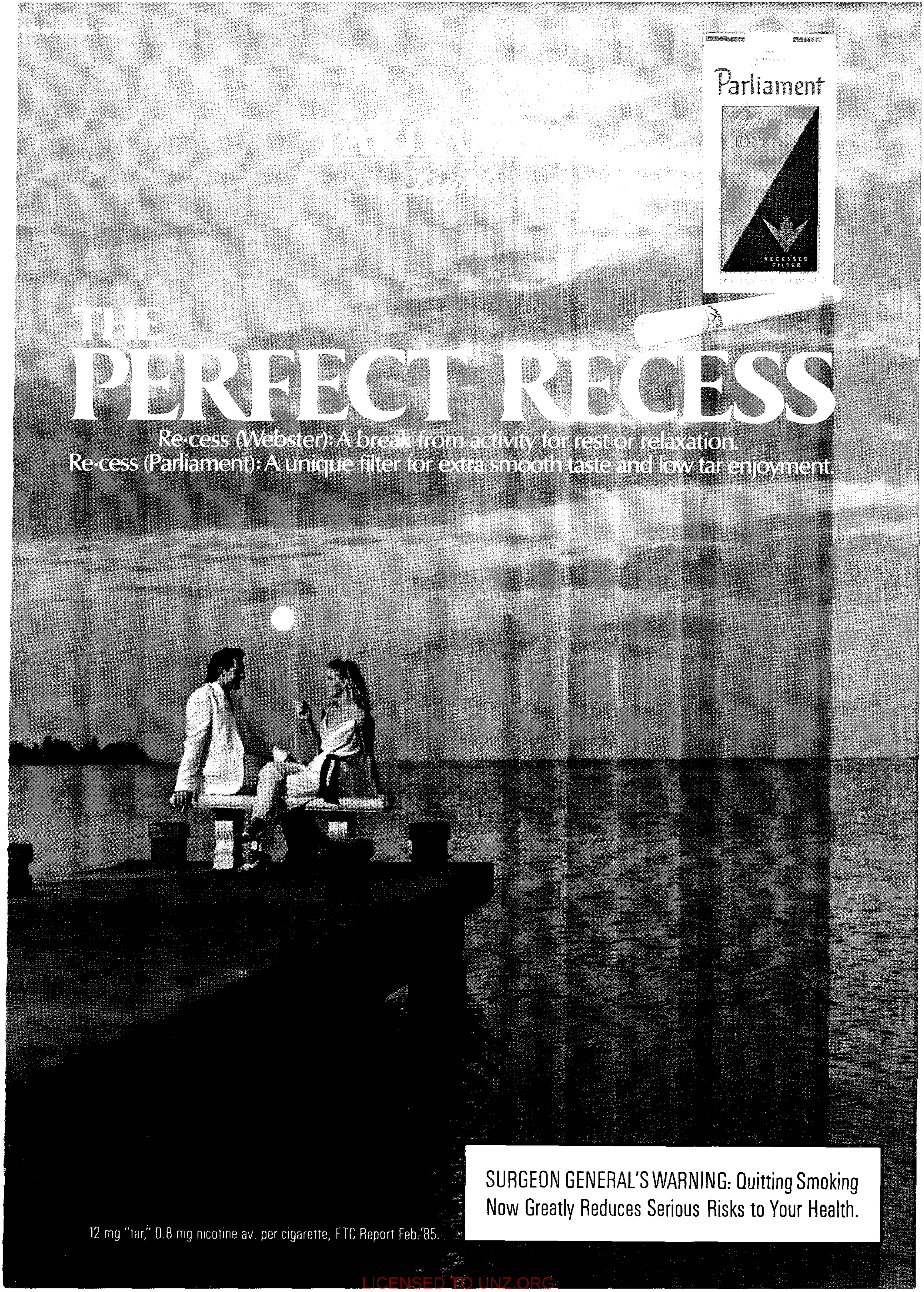
1 Speed-trap device
6 "Amo, amas, I love ——"
11 Dandies
15 Smelting debris
19 Author Rogers St. Johns
20 Abate
21 Colleague of Dashiell
22 Holler
23 Dame
25 Adjoin
26 Riata's relative
27 Sonora snooze
28 "—— This Thing Called Love?"
30 Privy to
31 Actress Scala
32 Dame
36 Dame
40 Tax shelter abbr.
41 "—— Luck"
42 "—— note to follow sew"
43 Nile viper
44 Not altruistic
46 Airman
50 Mr. Kabibble
53 Buckeyes
57 Dame
61 Reward
62 Lizard: suffix
63 W.W. II patrol craft
65 Shade of blue
66 Carol singer
68 Arrived at
72 Hong Kong governess
75 Convex moldings
77 Unlike prose
79 Event at Cana
83 Dame
87 Trespasser
88 An S.S.R.
89 Edited, TV style
90 Cheer up
94 "—— ramblin' wreck . . ."
96 Disencumbered
97 Theda's family
99 After meth or eth
100 Dame
104 Dame
107 Spenser damsel
108 Munitions
109 Sleep sounds
110 Of the stars
113 Part of BTU
114 Cake decorator
115 Dame
119 Saint Philip ——
120 Rocky hills
121 Build immunity
122 Satisfy a debt
123 Arboretum specimen
124 Eyelid disorder
125 Patron saint of France
126 Everlasting, in odes

DOWN

1 Oscar-nominated Japanese film
2 Picnic drinks
3 Supermarket dept.
4 Claim
5 Dried grape
6 —— mater
7 Farrah's ex
8 Ocean abbr.
9 City railway
10 Pitcher Warren
11 Outstanding characteristic
12 Of a space circuit
13 Velvety
14 Collection
15 Dame
16 Mrs. Helmsley, et al.
17 "—— summer's day"
18 Pituitary, e.g.
24 Coup d'——
29 Flea-market tag
32 Last year's sophs
33 Astringent plant: var.
34 Yale or Root
35 Sweet O'Grady
36 Susa was its capital
37 Pompeii's ruination
38 Where lions live
39 Outpouring of unwanted gossip
45 Pea souper
47 Dame
48 See the sights
49 Other: Sp.
51 Tissue component
52 Israel's lang.
54 Oklahoma city
55 Election mo.
56 Ship's curved timber
58 Olav's city
59 Hamlet's former jester
60 Scot's veto
64 Polynesian cloth
67 One of the Gabors
69 Battle
70 Make a recovery
71 Basic French verb
72 Electrician's wd.
73 "O Sole ——"
74 Altar constellation
76 Coll. in Brooklyn
78 Coconut-oil source
80 Gyp
81 Fido's restraint
82 What humans do, to Pope
84 Eye-area prefix
85 Vascular vessel
86 Writes a P.S.
91 Leather factory
92 Sign as payee
93 ——-do-well
95 Andy Gump's wife
97 Stove-top adjunct
98 Hold in esteem
100 Ancient ascetic
101 Get quiet
102 Whole
103 Scoundrel
104 Pleasure trip
105 Neckerchief
106 Married again
110 Sailors' affirmatives
111 Mont Blanc, locally
112 Sitcom producer
114 Neuter pronouns
116 Clergywoman
117 Bacheller hero
118 Rembrandt's last name



Solutions to last week's puzzles appear on page 94.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Re·cess (Parliament): A unique filter for extra smooth taste and low tar enjoyment.

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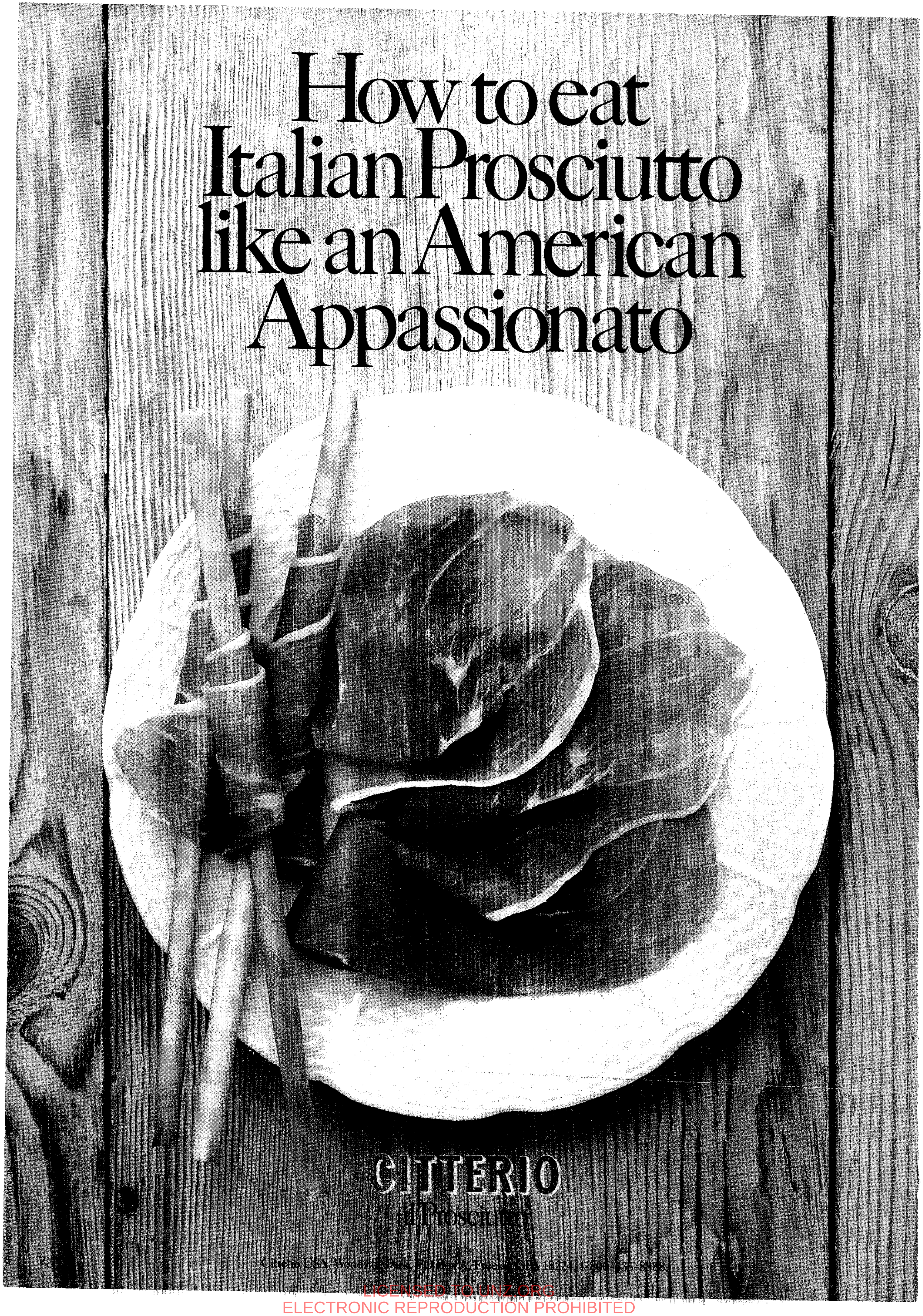

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